ANNUAL GUIDE TO BOOKS FOR YOUNG PEOPLE

Saturday Review of Literature

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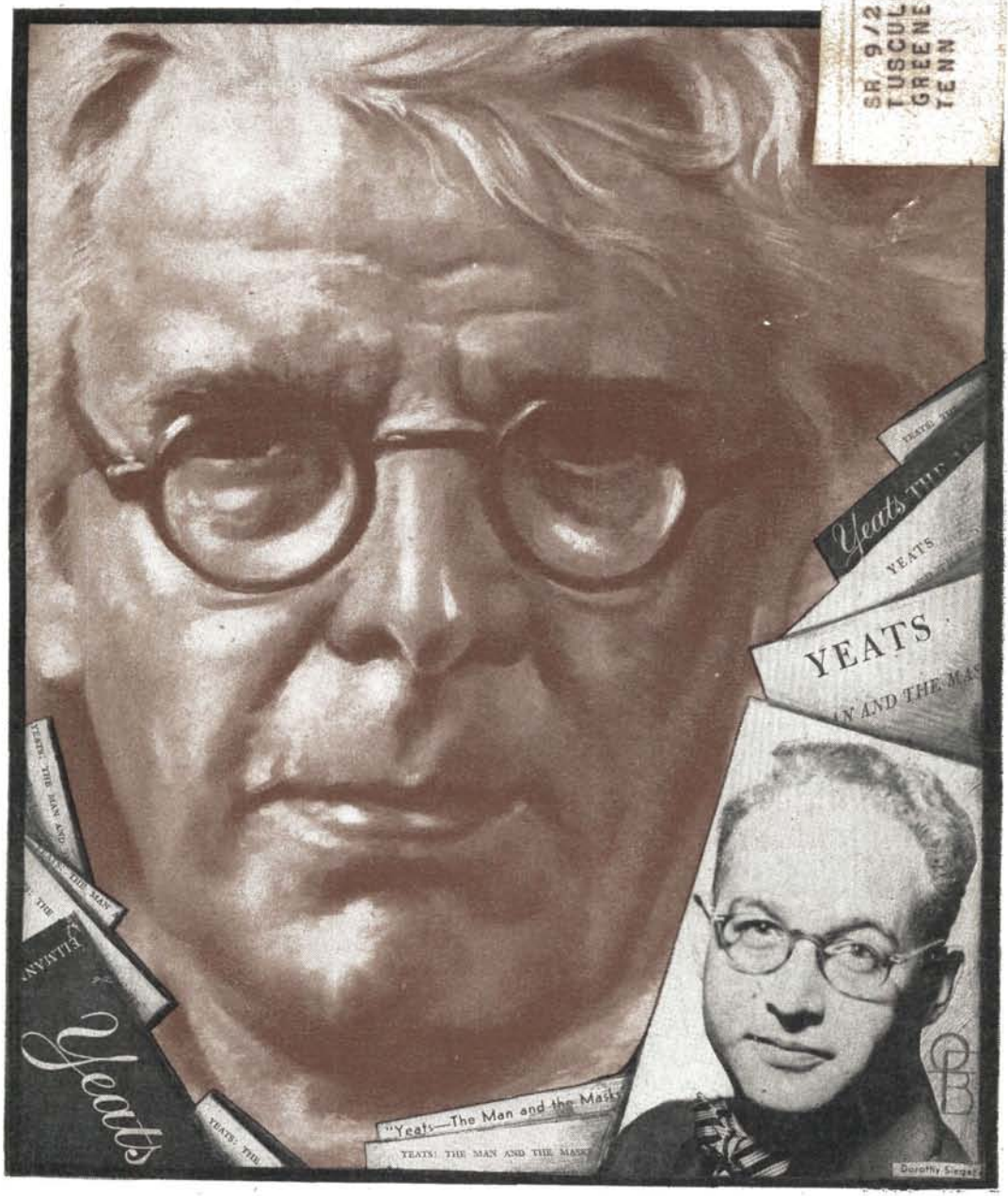

William Butler Yeats receives sympathetic treatment in Richard Ellmann's "Yeats, the Man and the Masks." (See page 11)

The Romantic Route to Divorce

By DENIS DE ROUGEMENT

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harcourt, brace
Books for Young Readers

the sleeping giant
and other stories

***written and illustrated by* ELEANOR ESTES**

Three tall tales that are bound to capture the fancy of young and old. There's a story about a Sleeping Giant who leaves Connecticut and settles down on the International Date Line; there's one about a small girl's shadow that is accidentally packed into a suitcase and taken South; and there's one about a little girl who finds a giraffe living behind the rubber plant in her living room. For added measure, Mrs. Estes has made her own drawings, which are as charming, humorous, and original as the stories. Ages 6-10. $3.00

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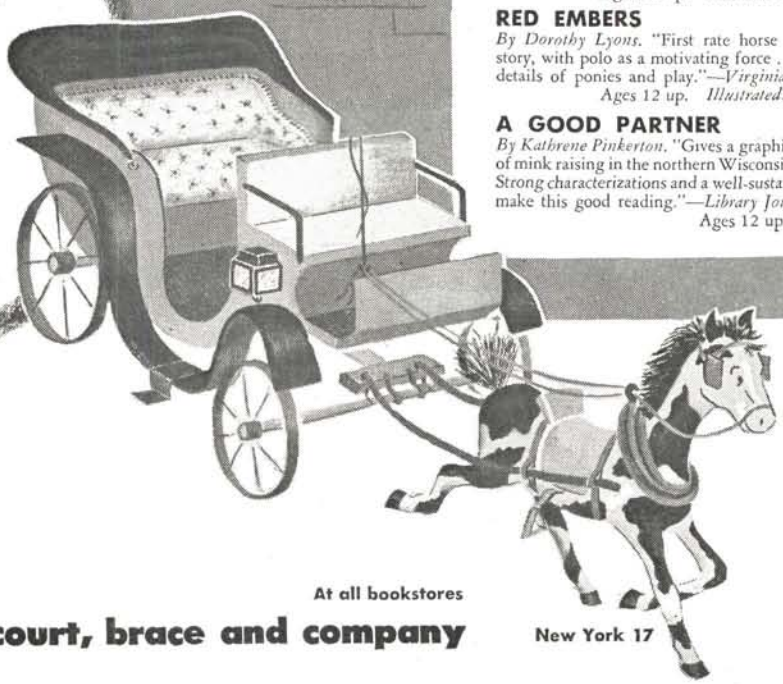

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OXFORD

UNIVERSITY PRESS

THE NAME OF ARNOLD J. TOYNBEE is, by now, a byword in this country. Oxford's files show that Toynbee's writings have been used as evidence in the special pleading of many a 'Letters to the Editor' writer. His A STUDY OF HISTORY was the subject of a lecture in Berkeley, California and a sermon in Brooklyn, New York. Monty Woolley, the actor, when interviewed in Indiana was carrying a well-thumbed copy of CIVILIZATION ON TRIAL. To a young man about to embark on a four-months Arctic cruse, Elmer Davis recommended as *must* reading the six-volume A STUDY OF HISTORY. A sentence from the abridged STUDY was the text for a double-crostic in a literary magazine. Portions of A STUDY OF HISTORY were cited in editorials on themes as diverse as juvenile delinquency, world federalism, the political man, the place of history courses in high school curricula, and the evils of universal military training. The large body of Toynbee's work was available at first only to a small number; in the popular abridged edition it reached a much wider public. As with all thought of broad relevance it has now found its way into many of the folkways of everyday life.

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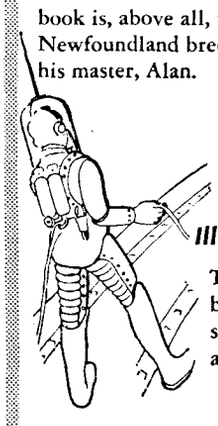

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CHARLES SCRIBNER'S SONS, NEW YORK

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TRADE Winds

ON THE EVE OF publication of Lloyd Douglas's "The Big Fisherman," *Script* magazine sent a reporter to the Los Angeles Biltmore to interview the author. Douglas was down with a cold, swigging cough medicine straight from the bottle, and firm in his resolve that "The Big Fisherman" was to be his last book. "I've been working on it for five years," he declared, "although there were many months when I had to drop it entirely. I've been heavily burdened with arthritis—and I'm tired.

"I ruled out book clubs, movies, radio broadcasts, condensations, and serialization on my new book," said Douglas, "because I just didn't want anybody fussing and fumbling with it." He estimated that his decision had cost him about $300,000. "Maybe I wouldn't be quite so noble about it if two million copies of 'The Robe' hadn't been sold," he admitted. "I'm in a position to make any kind of contract I want to. Mark me down as just an irascible old man who has written a book and wants it to stay a book."

Mr. Douglas concluded the interview by predicting that radio would "soon be washed up" ("I hate to think of the day television takes over and you will have to look at the darn stuff") and assuring the reporter, "I'm not a bit temperamental. I started late, at fifty-two, when I wrote 'Magnificent Obesssion,' so I don't have time to take on ridiculous poses. Writers who are disturbed when somebody walks by with a smell of lavender, or some such foolish thing as that, are just wasting their time with useless affectations."

The reporter turned in his piece to Script Editor Ik Shuman, who remembered the writers he had encountered in long years at *The New Yorker* magazine, sighed gently, and sent Lloyd Douglas a basket of fruit. . . .

JOSEPH S. NEWMAN'S "It Couldn't Be Verse" (World) is a Cleveland community best. The well-heeled poet, Publisher Zevin, and Biographer Friebolin are all members of the Halle of fame, and only the writer of the foreword, the ubiquitous Louis Untermeyer, is a rank outsider from New York. Untermeyer's alibi is that he rooted for the Cleveland Indians in the World Series. Typical of Newman's witty verses is "The Contract," composed, according to rumor, on the back of a Book-of-the-Month Club circular at the home of Harry and Bernardine Scherman, and reprinted here by permission:

"I bid a club," she said, she said,
  And giggled as she did it;
Her anxious partner shook his head
  And wondered why she bid it.

"Two hearts," he finally replied,
  As cautiously as should be.
"Three clubs," she innocently said
  And looked as sweet as could be.

"Three hearts," he hissed between his teeth;
  "Four clubs," she answered quickly.
His face was paling very fast,
  His countenance looked sickly.

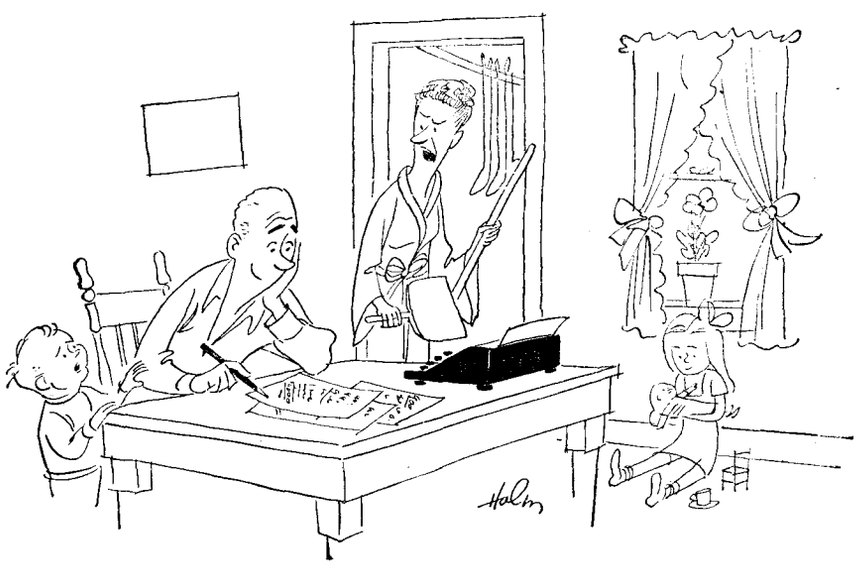
"Four hearts," he thundered, and his eyes
  Flashed like a sputtering trolley.
"Five clubs," she simpered unperturbed . . .
  A woman in her folly.

"*Five hearts*," he pleaded. "*Five*, my dear!"
  "Six clubs," she said. He shouted,
"SIX HEARTS," and choking rose to slay.
  "A seventh club," she pouted.

"If ever man has paid for love,"
  He groaned, "then I have paid it!"
She gave one look of calm disdain
  And played her hand . . . *and made it!* . . .

SPEAKING OF THE World Series, Dick Taplinger points out that its pattern was cut out over a year ago, when the Boston Bluebloods were shut out by the Cleveland Amorys. . . . And Laura Hobson, who journeyed to Boston for the opening encounter, came down with a lame back. An hour before game time a friend called a prominent Back Bay doctor and said, "If you don't come right away, Miss Hobson will have to miss the game." "Tell her to listen to it on the radio," said the doctor. "I'm darned if I'm going to miss the game myself." . . . Richard Yates spotted a Cambridge book store that has a copy of Seldes's "You Can't Print That" right next to a reprint of "Try and Stop Me." . . . Bernard Shaw notified Dodd, Mead that his "Sixteen Self Sketches" will have to be put over until the spring. No one to be plagued by publishers' remonstrances, Mr. Shaw added, "and don't write to me again about this until Christmas at the earliest." . . . Doubleday is closing its San Francisco editorial office. Too expensive an operation in these uncertain days, say the pundits. Howard Cady will transfer his activities to headquarters in New York, and make two trips to the Pacific Coast each year. . . .

TIP TO COPYWRITERS: A book club whose titular head is well aware of the popular appetite for historical romances in the best bust-and-bottom manner has boosted the sale of one run-of-the-mill specimen to over a million by tagging the heroine "as ambitious as Scarlett, as seductive as Amber." . . . Another book-club circular invites lovers of literature to ponder, "Why was the soft and lovely Raphaelle whipped and sold to the highest bidder? Why was her beauty bared before the lust-filled faces of the crowd?" . . . Meanwhile, the serious book-buying public, bless its heart, is establishing its own preference for really good novels about the war. Best-seller lists reflect the countrywide demand for "The Naked and the Dead," "The Young Lions," "Guard of Honor," and "The Cru-



"Okay, now that you've figured out how much dough we'll make when the Book-of-the-Month Club takes it, *The Reader's Digest* condenses it, and it is made into a play, then into a movie—how about getting started?"

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Books to Delight
CHILDREN

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Selections by the Literature Committee of the Association for Childhood Education

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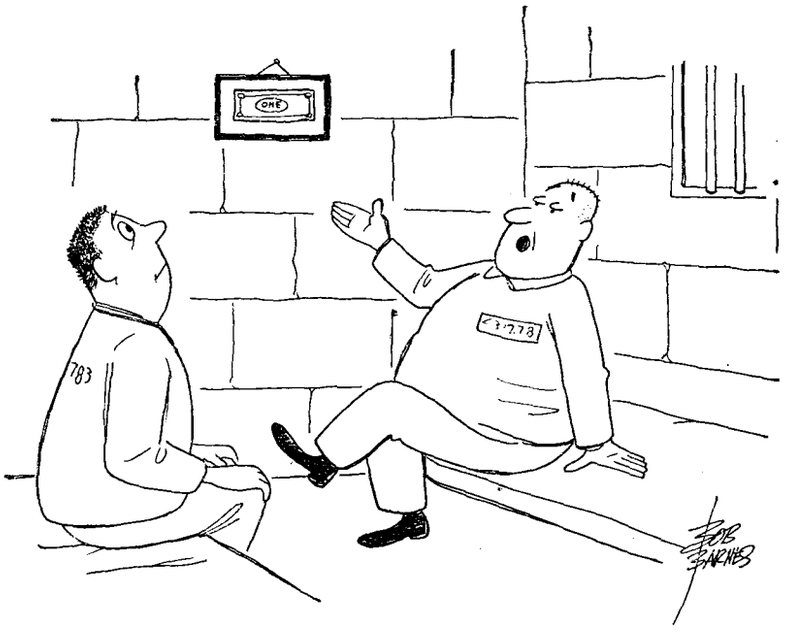

"That's the last dollar I ever made . . . hardly a flaw in it!"

saders." Some day—let's say in another five years or so—a major book club may decide that it can select a novel by an American writer about the war without jeopardizing its solvency. . . .

NOEL BUSCH, senior editor of *Life* magazine, is working on a biography of Briton Hadden for Farrar, Straus. Hadden was co-founder, with Henry Luce, of *Time*. Both were graduated from Yale in the class of 1920, already dedicated to the idea of a news weekly that would be "free from sensationalism and windy bias." It was Hadden who sponsored the inverted *Time* style, and introduced words like "tycoon," "moppet," "snaggle-toothed," and "cinemaddict." It was Hadden, too, until he died of a strep infection in 1929, who supplied the lighter touch to the fabulously successful project. Even in their undergraduate days, Hadden had sought to make Luce laugh once in a while. You may recall the famous Wolcott Gibbs anecdote: "Once, watching Luce going past, laden with cares and responsibilities, Hadden chuckled, upspoke, 'Look out, Harry. You'll drop the college'." . . .

WAS IT NOT Frederick Schwed who named his book "Where Are the Customers' Yaks?"? Well, Colonel Stoopnagle has come up with an ingenious gadget called a "Taitz," which is in effect a compass whose needle always points the wrong way. Its purpose is to see that he who has a taitz is lost. . . . Les Kramer writes about a man who told his wife and children to pack their duds in a hurry. "We're moving to Istanbul tomorrow," he announced. The children began to cry and protest, but the mother put a stop to that by reminding them firmly, "Come, come, children. Papa knows what's Bosphorus." . . . Ben Allen, popular vice president of the Curtis Publishing Company, reports an encounter with a blind man who was being led by two Seeing Eye dogs. Allen inquired, "Aren't two of these superb animals a bit excessive?" The blind man answered, "Not for me. Before I lost my sight, I wore bifocals." . . .

AND BOB CONSIDINE tells about a bachelor in Paris who fell in with a beautiful girl at Maxim's and accepted her invitation to a nightcap in her villa. She left him momentarily in the drawing room, then reappeared in a gossamer and diaphanous dressing gown. He was reaching to embrace her, when she suddenly ran from the room. He pursued her. The chase waxed furious, but, try as he would, he couldn't quite catch her. Finally she locked herself in her bedroom, and the exhausted Lothario went home, utterly baffled.

The next night he saw the beauty establish contact with another young American and resolved to follow the pair to the same rendezvous. He hid in a bush opposite the villa and soon had the privilege of watching another wild chase begin. On the second floor landing the pursuer just missed the flowing gown of the perverse mademoiselle. The man in the bushes snapped his finger and exclaimed aloud, "Golly, he almost caught her that time!" He was answered by a voice from behind. "If you think that guy is fast," it said, "you should have seen the one who was chasing her *last* night!" —BENNETT CERF.

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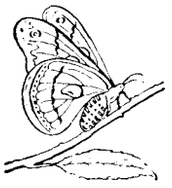

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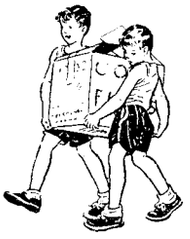

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Johnny!...where IS that boy?

Only Johnny could tell you. And he didn't hear the question. Even if his father wasn't exactly whispering, and only a floor away. He was sent upstairs twenty minutes ago to wash up for dinner, and is still dawdling with the washcloth, face untouched by soap or water...But Johnny has been mighty busy those twenty minutes!

He test-piloted the modified jet F-X89L to Mach 1.5—half again as fast as sound and a new world record! A little wing burble, but everything else was okay.

With faithful Mwango Pwango, he scoured the Dahomey bush but they never caught up with the Senegalese opium smugglers.

Explored the secret cave of the giant bats.

Tried out a surf board off Kauai—nothing to it when you catch on to the timing.

Two or three other alluring projects had to be abandoned because of dinner...Johnny wet face and hands gingerly, used the towel briskly, and clattered downstairs.

DAWDLING and day-dreaming by kids are just as inevitable as missing teeth and skinned knees, product of an imagination that develops a lot faster than the owner.

Young imagination must also be fed...and the favored fare of Junior America is the comics magazine. By and large, it's some of the best fodder. Without outside suggestion and material, kids can dream up stuff that gives learned psychologists the shivers!

The comics supply several lifetimes of vicarious experience, without loss of life, limb, or illusion ... offer assorted information and education as to places, people, animals, modes and means of living . . . serve as a preparatory course on what to expect—and avoid—in real life.

Another salutory factor is the high moral code observed by most comics magazines. The good characters come out all right—the others get what's coming to them!

Lately, some comic magazines have had criticism which, in our opinion, is justified.

IF PARENTS and teachers will supervise the comics their children read...the moral and social standards of comics magazines will advance sharply and suddenly. Publishers are much more impressed by unsold copies than distant disfavor!

National Comics some years ago set up an Editorial Advisory Board of experienced educators and psychologists . . . to establish and maintain the proper standards for our publications. This Board developed a code which is closely observed by our editors.

National Comics Editorial Advisory Board consists of: Miss Josette Frank, the children's reading consultant, Child Study Association of America; Lauretta Bender, M. D., Associate Professor of Psychiatry, New York University; Dr. W. W. D. Sones, Professor of Education, the University of Pittsburgh; Dr. S. Harcourt Peppard, Acting Director Child Guidance Bureau, City of New York and Dr. C. Bowie Millican, New York University.

WE think you'll find National Comics right for young readers. The seal on the corner of the front cover makes them easy to identify on the newsstands.

And we welcome comments of parents and teachers, always.

NATIONAL COMICS PUBLICATIONS, Inc.

480 Lexington Avenue, New York City

A SUPERMAN DC PUBLICATION

This advertisement will appear in the Saturday Evening Post of November 20.

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The Saturday Review of Literature

The Romantic Route to Divorce

DENIS DE ROUGEMENT

Denis de Rougement

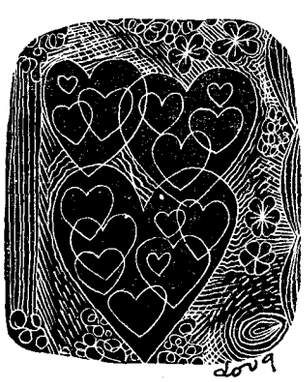
THE type of love on which a great majority of Western marriages is founded is a fever, generally light and considered infinitely interesting to contract. This the Anglo-Saxons call romance, from a word that indicates its origin in the Romance culture of the south of France.

The point was impressed upon me by a conversation I once had with the editor of an American magazine about an article in which I planned to describe the extraordinary inflation of the "love interest" in movies, novels, and advertising. The editor stopped me with the objection: "But, don't you see, old boy, if you didn't get married for romance . . . well, why the devil get married at all?"

Modern man, especially in America, simply does not conceive of any other reason for marriage except romance. It never for a minute enters his head that one should or could get married for a dozen different reasons, in which romance would be but one and perhaps the least important aspect of the marriage. To him all considerations of social level or education, of suitability of temperament, background, age, material resources, outlooks on the future, family, career, religious preference, theories of upbringing, and intellectual and spiritual communion have become secondary; the prime mover is romance. "If they're in love," thinks he, "if they possess *that* kind of love, let them get married." We are free, and that means that we can marry the woman or man we love because of that love alone, come what may. The only important thing is to make sure of the sincerity of that emotion. If love is there, it will conquer all obstacles. In fact, the mere presence of obstacles will constitute for that love a promise of endurance.

It is precisely here that we see the weakness of that way of life. Even if we agree with all the novels, popular songs, movies, magazines, advertising, and women's clubs that true love can and ought to conquer obstacles, we are nevertheless forced to admit that there is one all-powerful adversary—time. And yet it so happens that time—which is to say, lastingness—is the basic, common-sense reason for marriage both from the family point of view and from that of social living.

Such, it seems to me, is the principal reason (but not necessarily the only one) for the growing number of divorces. We are in the act of trying out—and failing miserably at it—one of the most pathological experiments that a civilized society has ever imagined, namely, the basing of marriage, which is lasting, upon romance, which is a passing fancy. Of all the possible motives for the marriage act I have mentioned, we are, practically speaking, embracing only the most unstable and ephemeral. No one will deny for a minute that in a healthy social order love and romance must play a certain role. But in this case it should play the minor and final role of a catalyst, which can disappear with no damage ensuing once the combination has worked by virtue of its presence. Instead, we see a whole literature of so-called family magazines attempting to suggest methods for saving romance in marriage for their women readers. This is an indirect admission that romance



and duration are not compatible in a marriage. Instead of wearing ourselves out in vain attempts to resolve this contradiction of Nature, should we not do better to face the facts and accept from the start the two following theses:

First, romance is by its very nature incompatible with marriage even if the one has led to the other, for it is the very essence of romance to thrive on obstacles, delays, separations, and dreams, whereas it is the basic function of marriage daily to reduce and obliterate these obstacles. Marriage succeeds only in constant physical proximity to the monotonous present.

Second, the logical and normal outcome of marriage founded only on romance is divorce, for marriage kills romance; if romance reappears, it will kill the marriage by its incompatibility with the very reasons for which the marriage was contracted.

IT IS clear that in speaking of romance we have been thinking not of love in general but of a certain aspect of love which our era cultivates and which too often is accepted for love itself. Romance, love fever, that emotion which most of our best sellers and films exalt, represents a very special sort of relationship between man and woman. In order to show how little this type of relation is compatible with marriage, we should indicate its origin.

Romance comes from the French word *roman*, which means at once a novel and a story in the Provençal style of the south of France. It is therefore to the sentimental revolution precipitated by the twelfth-century troubadours that we must return to find the romanesque theme in its pure form. An expression which reappears again and again in the poetry of the troubadours will suffice to distinguish it—*l'amor de long*, that is, remote love, love separated by great distances, a love which some obstacle precludes from culmination and fulfilment while the imagination enlarges upon it. Jeoffrey Rudel, prince

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of Blaye, illustrates this love in his poems addressed to the Countess of Tripoli, the remote princess. The romance of Tristan and Isolde, at a later date, establishes the model for centuries of Western love stories: a man and a woman with an obstacle between them, at once forbidding and nourishing the unhappy reciprocal passion.

What is the link between man and woman in this type of passion? It is essentially an imaginary one. For there is no real communication from being to being, but rather a double make-believe, a projected complicity in the creation of eternal obstacles and resistances keenly calculated to arouse passion while refusing to permit the culmination which would assuage it. It would seem that the violence of emotion is in direct proportion to the solidity of the obstacles and not at all to the real feelings of the lovers, which are usually indicated in the vaguest conventional manner. Tristan is simply "the strongest," Isolde the "whitest and fairest." Consequently we are justified in saying that Tristan does not love the real Isolde, nor Isolde the true Tristan, but rather that both of them are really in love only with the love they themselves feel—the actual pain of that burning feeling in the heart—and that all else is but a pretext to nourish the flame.

This remote love is diametrically opposed, point by point, to the love-thy-neighbor principle of the Gospels. The remote love suffers in languishing, whereas the other, according to St. Augustine, runs, flies, and rejoices. One thrives upon absence, dream, and nostalgia; the other on presence, familiarity, and actual exchange of experience and emotion. One glories in struggle, pursuit, and obstacle; the other in a daily building for peace. One is desire; the other, gift and possession. One is passion in the literal sense; the other, action.

To discover the great secret of the modern crisis in marriage, it should be enough for us to point out that romance for modern society is only the popularized by-product of a passion exemplified by Tristan. And, like passion, romance is an intoxicant which inspires its unreluctant victims to say, "It is stronger than I am . . ." But this passion has lost its mortal vigor, for the social and moral obstacles have lost their solidity and terminate in being pushed aside or overcome, so that romance instead of culminating in tragedy is lost in a happy ending. Like passion, romance is more a way of feeling love than of acting it, more being in love than loving. Just like passion, then, romance is a narcissistic love, addressed to the image of the other and not to his real being, a projection of unconscious and intimate nostalgia, not a real dialogue.

THE great difference between passion and romance is that the latter passes away, by definition, depending upon the quality of the obstacles left to be overcome. "This dream girl," says Joe, "who looks like my favorite star and from whom all these obstacles separated me, thus making the pursuit so exciting, is suddenly a very real person at my side, spending hours of the day and night changing the baby's diapers. I married as a result of a romance, but no romance could survive in this kitchen smell which pervades our three tiny rooms." And as for Sally, she thinks that she deserves a better life than this and that perhaps with Bob she could give her all. So there they are after two years, ripe for new romances which, if they have preserved the principles on which they were married, will lead them logically to divorce followed by futureless marriages. Such has become the most common experience of our society, and to such a degree that we are convinced that "life is like that," has been, and always will be—a doubly false belief if we consult the history of society. For, first of all, if life is like that it is only because, from the twelfth century on, Western culture has adopted to an ever-increasing degree a morale of love more glamorous than the preceding one. Not recognized as new perhaps but more tenaciously adhered to, this changing conception is the sworn enemy of our marital institutions and the beneficiary of constant propaganda in all literature and now in the cinema. And, second, it is problematic that, if "life is like that," it will always be so, for no society could long endure when the number of divorces—which is to say broken families—tends to equal the number of marriages.

There is, however, good reason to believe that in bourgeois and democratic countries today the romantic tradition is decadent. As early as the twelfth century a troubadour wrote: "It is not Love which turns toward reality." Yet the general evolution of customs in these countries, where love develops freely, turns one precisely toward reality.

The general movement of granting to women political, legal, and especially economic equality is perhaps the chief factor in this evolution. The very fact that a woman has a profession, which is to say a life tangibly her own, obliges a man to think of her as a real and autonomous person with whom he must deal in a practical fashion and whose self-reliance he must respect. Such a being lends itself most unsatisfactorily to the nostalgic picture of the lover's intimate dream. For she is no longer an object to be contemplated, but an agent working for her own good. Actual physical dia-

(*Continued on page* 59)

Your Literary I. Q.

By Howard Collins

READERS IN LITERATURE

Anne Cutting Jones, of Wellesley, Mass., asks you to identify these fictional characters who are distinguished for their reading. Allowing seven points for each correct answer, a score of sixty-three is par, seventy is very good, and eighty-five or better is excellent. Answers on page 17.

1. Who by the beginning of his fifteenth year "knew almost every major lyric in the language" and "read shelves of novels"?
2. Who recited a little thing of his own called "Heart Foam" and read a "wild, weird, fleshly thing" called "Hollow, Hollow, Hollow"?
3. Who read "The Eve of St. Agnes" aloud in a hay field?
4. Who recited the role of the Turkish Knight in a Mummer's play at a Christmas celebration?
5. Who repeated "apt and beautiful quotations from the poets, ranging easily from Shakespeare and George Herbert to those of our own day"?
6. Who said on first reading "Leaves of Grass": "Dope"?
7. Who read "The Heir of Redclyffe" in a garret?
8. Who read Sir Walter Scott and other historical novels secretly in a convent?
9. Who read "Religio Medici" in a punt on the Isis?
10. Who read "The Mysteries of Udolpho" and other "horrid" romances?
11. Who read dialogues between Pamphagus and Cocles by Erasmus and tore out the leaf in a passion?
12. Who recited the roles of Pyramus and Thisbe in an outdoor play?
13. Who read "Romeo and Juliet" sitting on a wall which separated their fathers' properties?
14. Who read a diary which he found when he was snowbound in an inhospitable house?
15. Who found reading a Latin grammar "quite soothing"?

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Criticism. *William Butler Yeats began his literary life as a self-conscious esthete of the* fin de siècle *school; he ended it as a literary dictator, a poet of power and of transcendant greatness. In between lay the Irish literary renaissance—largely his creation. With Lady Gregory he founded the Abbey Theatre in Dublin, he encouraged the playwright Synge, he was friend and counselor to George Moore, Padraic Colum, Oliver St. John Gogarty. We review below a major study of the poet. . . . A contemporary of Yeats's, Edwin Arlington Robinson late in life was caught up in the American poetic renaissance which began a few years after the Irish literary revival. Emery Neff's searching study of Robinson, the second volume in Sloane's American Men of Letters Series, is also reviewed this week, with the first volume of the series, Joseph Wood Krutch's richly informative biography of the sage of Walden.*

Clearing Mist & Haze from a Shy Man

YEATS, THE MAN AND THE MASKS. By Richard Ellmann. New York: The Macmillan Co. 1948. 331 *pp.* $5.

Reviewed by HORACE REYNOLDS

THE conflict between the self of everyday life and that of the imaginative life, which troubles every subjective man and makes him think of his social life as an allegory—that was the life of Yeats. So dynamic was this conflict in him that his imagination dramatized it, and he believed for years that he had an attendant spirit, one Leo Africanus, who was his opposite. This belief excited him—and it was primarily for imaginative excitement that he sought belief—because it externalized what he had thought of as a purely internal conflict into a tug of war between a living man and a ghost.

Mr. Ellmann's perceptive book on Yeats is a study of that dichotomy and the successive series of dramatizations which the mind of the poet gave it.

Theosophy, the Hermetic Students of the Golden Dawn, Spiritualism, the astronomical psychology of "The Vision"—Mr. Ellmann clearly expresses the backgrounds of all these successive beliefs of Yeats, and poses the poet clearly in front of them. John Sherman and Howard in Yeats's story "John Sherman"; Michael Robartes and John Ahern, the Hic and the Ille which Ezra Pound called Willie, of Yeats's verse—Mr. Ellmann shows how these pairs of opposites in Yeats's work reflect the divided consciousness of their creator. He relates Yeats clearly to the three focal points of his life—his father, Maude Gonne, and his wife. His father's skepticism deprived Yeats of religion and gave him the theory of personality of which his work is manifest. (His father understood his son better, I think, than Mr. Ellmann gives him credit for doing.) Yeats's Laura gave him decades of frustrated love, of biting the pillow—and his love poetry. His wife wrote out for him in her automatic writing the system which mapped chaos for him and provided him with a working hypothesis, in which he probably had as much, and as little, belief as he had in table-rapping and mediums. Of this, he wrote significantly that he hoped "for ten years to write out of his renewed security." With what AE called the "heavenly geometry" of "The Vision," as with the other systems which were his aids to poetry, Yeats had a way of eating his system and having it, too. He went to mediums but he did not take their advice.

Mr. Ellmann traces this inner drama of Yeats's life clearly, calmly, convincingly. He has been frank to point out weaknesses of the flesh and spirit; he treads firmly if softly on the poet's dreams. He is cool and detached; he sheds light not heat; he is at the same time full of his subject and yet detached from it. He has scaled detail wisely to interest and understanding. So clearly has he presented difficult backgrounds and related the poet and his work to them that he makes the reader realize that much of what Yeats's friends have written about him has been the mere outward manifestations of a drama to which they had few clues. He shows that behind the pose and arrogance of the man who "carried immortality in his pocket" was a confused and timid man.

To prove this he publishes many hitherto unpublished documents; Mr. Ellmann won Mrs. Yeats's confidence and has had free run of the poet's

THE AUTHOR: Richard Ellmann, A. B. Yale 1939, was wandering about Paris that year indulging a passion for travel when war was declared. Certain, like everyone else, that the city would be bombed momentarily, "it occurred to me," he says, "that I might as well be annihilated with a book in my hand." Although his grave expectations were delayed, a month's wait for passage home gave him pause to peruse the macabre prop he purchased—a volume of Yeats's poems—and, in 1941, he chose the bard for his Ph.D. dissertation. "But before I could finish I went into the Seabees, where I spent about a year lecturing to 'boots' on everything from articles of government of the Navy to tropical snakes." As a French-speaking yeoman third class, he returned to Paris. There he met Henri Michaux, whose prose poems "The Space Within" he has translated for publication next summer. On leave in Dublin in 1945, by then with the OSS in London, he took tea with Mrs. Yeats, who, he suggests, felt sentimental about Americans in bell-bottomed trousers. She showed him a studyful of her husband's manuscripts, many unpublished, including hitherto private journals. Granted a Rockefeller humanities fellowship the next year, he devoted thirteen months abroad to studying the cache and quizzing Yeats's friends. He finished his Yale thesis (a John Addison Porter winner), and one for a Trinity College B. Litt. on the poet's early life. "Yeats, the Man and the Masks," his first book, is a modified combination of the two. He was born in Highland Park, Mich., was graduated from the local high school, is unmarried. His father, a lawyer, is completing a work on conciliation and arbitration. His mother writes verse—as has he, in addition to articles for the *Partisan*, *Kenyon*, and *Sewanee* reviews. At Harvard, as Briggs-Copeland Assistant Professor of English Composition, he'll start a course next term on "Blake and Yeats." After-hours, "mostly to strengthen tendons," he swims, pulls weights, and crawls on his hands and knees—"which I don't think I really like." —R. G.

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papers in Dublin. One of the most revealing of these is a letter of explanation Yeats wrote to Robert Gregory, Lady Gregory's son. In it he explains how again and again he had been prevented from doing the natural, instinctive, and right thing by the reason he substituted for impulse in his personal life. If you would understand how his friend AE could cry out, "If only he would be natural!," if you would appreciate Mr. Ellmann's difficulties in shadowing so artful a dodger, read that letter. Surely Yeats had more than his share of what someone has called "the crookedness of the Gaelic mind."

It is typical of Yeats that he wrote the letter (more to put himself right with himself than with the Gregorys), that he probably did not send it, that he omitted it from his published autobiography, that he preserved it among his papers to be read and used by others after his death.

Surely this new life of Yeats is the most revealing and exciting yet to be written. Naturally, some of it is bound to stir controversy and argument. I wish for time, for instance, to go over Mr. Ellmann's interpretation of "Oisin," his explanation of the meaning behind the symbolism of "The Herne's Egg," his judgment of "Purgatory." Also by elaborating and documenting what everyone has long known—that no critic can accept at its face value anything Yeats has written of himself for publication—Mr. Ellmann casts doubt on the trustworthiness of the Yeats manuscript books and diaries on which Mr. Ellmann has in part based his study. These, too, may well be full of red herrings. Selection can be reticence, and there are reticences here to balance the revelations of new documents. But Mr. Ellmann's essential thesis that Yeats was an essentially shy man whose whole life was an attempt to cure himself of that shyness, to learn to act like other men, seems to me hard to deny. Seen thus from the inside, Yeats's life takes on both pathos and dignity, his development from a poet who fled life with Oisin into one who grasped reality greatly becomes a moral as well as an artistic achievement.

Every student of Yeats knows of the poet's professed hatred of rhetoric. When Ellmann warns us not to be deceived by this profession and points to the poet's magnificent use of the rhetorical question, one picks up the hint and runs with it to the realization that Yeats's poetry is Irish oratory at its greatest. It is personality speaking, personality in action, a glorious voice with which the reader, like a spectator at a play, identifies himself, echoing the masterful mouth when it recites "Out of the murderous innocence of the sea" or speaks of "The uncontrollable mystery on the bestial floor."

A young man from Michigan, who graduated from Yale the year Yeats died and now teaches at Harvard, has dispelled much of the mist and haze that hovered around both Yeats the man and his work. From now on no one can study Yeats without studying Ellmann on Yeats.

Horace Reynolds, who has written many articles on various aspects of Yeats's work, unearthed and edited for the Harvard University Press Yeats's "Letters to the New Island."

Creators of "Walden" & "Tristram"

HENRY DAVID THOREAU. By Joseph Wood Krutch. New York: William Sloane Assocs. 1948. 298 + xiii *pp.* $3.50.

EDWIN ARLINGTON ROBINSON. By Emery Neff. New York: William Sloane Assocs. 1948. 296 + xviii *pp.* $3.50.

Reviewed by MILTON CRANE

WILLIAM SLOANE'S American Men of Letters Series has been inaugurated most auspiciously by the publication of Joseph Wood Krutch's "Thoreau" and Emery Neff's "Edwin Arlington Robinson." These first volumes, as well as the works announced to be in progress, give promise of a series of considered evaluations by gifted critics. And it is clear that these studies will not suffer from the narrow academicism that has marred earlier series of this order, especially in England.

Joseph Wood Krutch's "Thoreau" is a superlative example of richly informative biography and balanced assessment effortlessly combined in a single book. The figure of Thoreau is one to daunt the most audacious scholar and critic, but it is difficult to imagine a better or more comprehensive treatment of Thoreau's life and writings than the one Mr. Krutch has given us. For Mr. Krutch is neither an idolater nor an iconoclast; he propounds no thesis which his examination of Thoreau is designed to support. His book is an eminently sane and delightful marshaling of those facts which alone can permit us to arrive at our own conclusions about the author of "Walden," the man whose essay on "Civil Disobedience" became a crucial element in Mahatma Gandhi's philosophy and policy, the man who denied the value of the developing American civilization and who has nevertheless remained what may be called the conscience of America.

Mr. Krutch makes much of the warring elements in Thoreau; he is unsparing in his revelations of Thoreau's inconsistencies, of his illogical thinking and behavior. Some readers may even find the book unsympathetic to its subject. But Mr. Krutch is throughout scrupulously fair, at whatever cost in sentimentality. The lack may be supplied by the pilgrims to Walden Pond, who hallow Thoreau's memory by eating picnic lunches. For Mr. Krutch, Thoreau was no "nature-lover" in the common sense, and he must be clearly distinguished from those writers who turn physical nature into facile, elegant sentences or who shudder deliciously before "Nature red in tooth and claw." Nature was nevertheless capable of shocking him, and he once scolded her for putting herself "on the level with those who draw in privies." In Thoreau the Puritan and the pantheist maintained an extremely curious and sometimes precarious balance.

The final chapter is a brief but admirable discussion of Thoreau's style (or styles, to follow Mr. Krutch) and offers a brilliant, unpedantic analysis of those qualities in excellent prose that most stubbornly defy analysis. In this, as everywhere in his book, Mr. Krutch writes with a wit and finish that have made his work an ornament of contemporary American criticism.

Mr. Neff brings to his critical biography of Robinson a profound and sensitive understanding of one of America's most extraordinary poets. It was at once Robinson's misfortune and his glory to have come to maturity in a barren era for poetry: the last decade of the nineteenth century and the first decade of the twentieth. His generation produced, in Robert Frost, only one other poet of the first rank who continued to practise his art.

Robinson's story is one of passionate artistic devotion that bordered on the suicidal. Virtually self-trained, apart from his two memorable years at Harvard, he began almost without warning and without volition to write poetry of hard brilliance and deceptive simplicity—and paid for his devotion with a life of poverty, relieved by occasional gifts from patrons and interrupted by exhausting labor at

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jobs unsuited to him. The discovery of Robinson by President Theodore Roosevelt is too well known to bear retelling; and one can only wonder how far T. R.'s pleasure in "The Children of the Night" goes to refute the preposterous legend of Robinson's "obscurity," a theme which constantly recurred in early (and later) reviews of Robinson's poetry. The job in the New York Customs House, to which the appreciative President named the poet, must have convinced Robinson that he stood in direct line of descent from Chaucer.

Even more depressing than Robinson's attempts to earn a living from the world on its own terms were his efforts to write such literature as might bring him a little money. Again and again he reported in letters that he was working on short fiction; poetry was unsalable, unless one had the brainless optimism and easy jingles of a James Whitcomb Riley, but prose might find a market in the great popular magazines. Robinson's didn't.

And, abruptly, America became aware that Robinson was her most distinguished living poet. He had, nevertheless, to wait several years before he was able to support himself without the aid of his loyal friends; but at last he became moderately prosperous and even saw his "Tristram" distributed by the Literary Guild. Strange are the ways of poetry in America.

Mr. Neff has achieved rare success in blending three distinct elements in his book: a biography of Robinson, a critical account of Robinson's poetry and thought, and a literary history of the reception of Robinson's work, both here and abroad. (The last is a sometimes appalling chapter in the history of our national taste.) Any one of the three, presented in Mr. Neff's evocative and admirably lucid prose and informed by his personal friendship with the poet, would mark out this book as exceptional; the combination of the three makes a book which is equally profound in its scholarship and in its sympathy with the subject, equally sensitive in discerning the unique qualities of a difficult personality and in appreciating the universal implications of a single man's life and career. The analysis of "The Man Against the Sky" shows Mr. Neff at his best as a critic of poetry, unobtrusively calling the reader's attention to crucial passages of the text and proposing analogues and sources without ever falling into that simpleminded theory of literary influence that makes the pedantic critic of poetry a bull in a china shop. Mr. Neff's penetrating and illuminating book is a study such as Robinson deserves.

Personal History.

"The irrepressible man," as Morris Ernst has described himself, has written another instalment of his autobiography in "So Far So Good," reviewed this week. It follows after "The Best Is Yet," published in 1945. . . . The personality and career of Morris Ernst, the fighting liberal, remind one of another "irrepressible man" of the same stamp, Fiorello La Guardia, whose fragment of autobiography, "The Making of an Insurgent," was published last May not long after his untimely death. La Guardia's memoirs form a striking contrast to a fragment of autobiography written by a rather different son of Italy, Benito Mussolini, reviewed on the next page. The bombastic "Fall of Mussolini," ably edited by Max Ascoli, adds a third apologia for the Fascist state to Admiral Maugerie's "From the Ashes of Disgrace" and Marshall Badoglio's recent "Italy in the Second World War."

Multiple-Cause Crusader

SO FAR SO GOOD. By Morris Ernst. New York: Harper & Bros. 1948. 271 pp. $3.

Reviewed by EDUARD C. LINDEMAN

ALTHOUGH Morris Ernst is still a comparatively young man he has become something of a legendary figure in American life. His devotion to civil liberties is nationally known. It often happens, as it did in far-off Washington state this past winter, that the town's leading liberal lawyer will turn to me at lunch and say: "Listen, what kind of a guy is Morris Ernst?" Henceforth, I shall have a ready answer; I can say: "Read 'So Far So Good,' for in this autobiographical volume he has made a valiant attempt to reveal himself."

It will be necessary to emphasize the word "attempt," because there remains still a quixotic strain in this volatile personality. His motivations are not entirely clear, nor is this to be expected since none of us can speak with complete assurance in this realm. Perhaps I can make my meaning clearer if I give a synoptic account of his conception of himself. He says of himself that he is a multiple-cause crusader, and if one wishes to find the key which explains the diverse causes for which he fights the search begins and ends with civil liberties. He insists that he writes books not with any literary pretensions, but merely as a form of self-expression. He believes what he believes with convictions so strong that he cannot refrain from striving to persuade others to believe as he does. His likes and dislikes, inclusive of people, are sharp, decisive, and of the either-or variety. He enjoys association with important people but he is not overawed by their greatness. For example, his veneration for his friend Franklin Roosevelt does not restrain him from calling the late President "a gay chatter box." He develops an uncomfortable itch whenever he finds himself moving toward the majority. His most profound enjoyments are derived from espousing unpopular causes. His deepest suspicions are aroused by persons or groups seeking ends by means of secretive methods.

Morris Ernst: "More errors arise from inhibited indecision than from impulsive behavior."

In short, there is a type of defiance in his portrait of himself. "More errors," he asserts, "arise from inhibited indecision than from impulsive behavior," and in this connection he echoes Ralph Waldo Emerson, who also believed that an erroneous vitality is to be preferred to a deadly accuracy. This thesis, which has played an important role in American social action, was also stated by Emerson's contemporary Horace Mann, who put it thus: ". . . false conclusions which have been reasoned out are infinitely worse than blind impulse." This puts Morris Ernst in good company, but it

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does not quite explain why a successful lawyer should take the hazards involved in uninhibited action.

But his is not an explanatory book. It is rather an autobiographical fragment written with ebullience, candor, and a brash, saucy reference to such sources of insight as law, sociology, anthropology, economics, psychiatry, and philosophy. He expresses attitudes and convictions regarding illegitimacy, divorce, abortion, communication, family life, and of course civil rights. All is grist to his mill and his thoughts pour forth in conversational prose, which reads as though it came fresh from a dictaphone cylinder.

And, finally, he believes in escape, and the Freudians cannot frighten him here either. His summer home at Nantucket is his escape from New York. There he sails and works with his hands and there he indulges himself with speculations which at times seem to border on the mystical. But the innate defiance follows him even in these quiet places. Speaking of sailing on the Penobscot leads him to insert the old theme: "The older I get, the less I am able to understand the timid and the unadventurous."

Twentieth-Century Caesar

THE FALL OF MUSSOLINI: His Own Story. By Benito Mussolini. Edited by Max Ascoli. New York: Farrar, Straus & Co. 1948. 212 pp. $3.

Reviewed by SEYMOUR S. KLINE

BENITO MUSSOLINI'S masquerade as a twentieth-century Caesar ended abruptly on July 25, 1943. Military disaster faced Italy, Rome had been bombed, the sycophantic Fascist Grand Council at last had turned against Il Duce, the war-battered people hated his very name. So, after twenty-one strutting years, Mussolini meekly accepted dismissal from power by King Victor Emmanuel III. But the ex-dictator's highly adventurous career still had twenty-one months to run before Partisans were to shoot him to death and hang his corpse, head down, in Milan's Piazza Loreto for all to scorn. In the period in which he headed the Republican Fascist regime in North Italy as a puppet of the Germans, Mussolini wrote "The Story of a Year," a personalized version of his ouster and attendant events. This work, with an excellent explanatory preface by Max Ascoli, now is available in English under the title of "The Fall of Mussolini." It merits wide readership both as an historic document and for its intrinsic interest.

Mussolini's narrative begins with the "plot" by "Jewish-Masonic-Bolshevik" France to open the Mediterranean to the American invasion. It carries through the invasion of Italian soil, describes in detail the dramatic twenty-four hours which culminated in his dismissal by the King, tells of his confinement and subsequent rescue by Nazi paratroopers, discusses the dual role of the monarchy and the Fascist hierarchy, and lists the initial edicts setting up the Republican Fascist state.

Mussolini devotes individual chapters to the perfidies of Dino Grandi and Pietro Badoglio, the leaders of the turncoats, and he goes to great lengths to explode the "rumor" that Badoglio opposed the luckless war against Greece. Others, not I, says Mussolini throughout, were to blame for everything that went wrong; I was responsible for the triumphs.

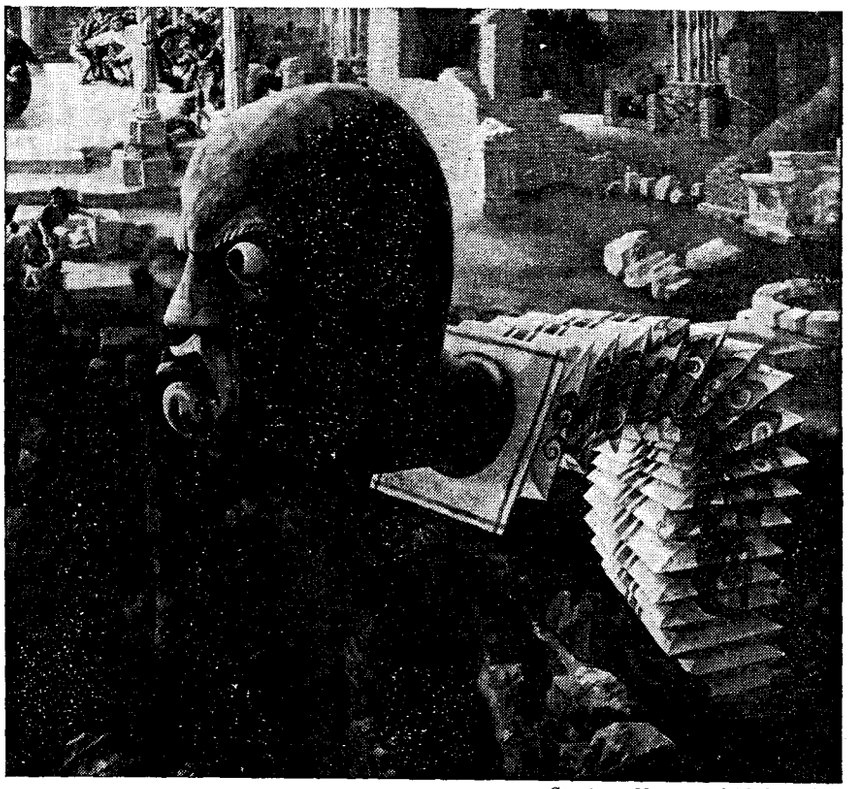
In his intriguing seventy-one-page preface, Mr. Ascoli punctures the dictator's major lies, and goes on to analyze the psychology of the Italian people, the characters of Mussolini and the King, and the tragic mistakes made by the Allies in their dealings with Italy in the war years.

Of particular interest was Mr. Ascoli's explanation of why a people so worldly wise as the Italians accepted the sham trappings of the Mussolini regime with such complacence. Virtually everyone in the government or outside the regime who benefited from it, Mr. Ascoli says, was a "half-Fascist, a Fascist with his tongue in cheek." The commentator elaborates: "Italian realism made the half-Fascist keep a running account of the discrepancies between bombastic declarations and the actual state of things. This condition of double conscience, half good faith and half mental reservations, made life prosperous and easy for many people as long as things went well."

In Mussolini, Mr. Ascoli sees a great "ham," in the theatrical sense; a demagogue and a dangerous political improviser. He notes how the dictator was consistent only to the extent that he would adopt any policy which was expedient and promised success.

With today's hindsight we know what a stunted, although dangerous, man Mussolini really was. Il Duce's own words in this volume bolster this knowledge as he venomously denounces his former henchmen, glows over the heroism of his German rescuers, prates emptily of future Fascist glories, and flamboyantly likens himself to Napoleon, who had his hard knocks too.

Seymour S. Kline, a New York Post-Home News *staff member, is also American correspondent for the* Rome Daily American, *Italy's only English-language newspaper.*



—Courtesy, Museum of Modern Art.

Detail of Peter Blume's "Eternal City"—"twenty-one strutting years."

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Fiction. *In "The Romantic Route to Divorce," SRL's leading article this week, the Swiss novelist Denis de Rougemont asserts that the chief theme of most fiction popular in Western democracies is romance—"love fever," inflamed by obstruction and frustration. The quartet of novels reviewed below offers somewhat ironic commentary on M. de Rougemont's thesis. Ruth Moore's picture of life on the Maine Coast, "The Fire Balloon," presents the conventional yearning adolescent; Hubert Creekmore's "The Welcome" reports the frustrations of two homosexuals; Lau Shaw's novel of China, "The Quest for Love of Lao Lee," shows the unhappy modern Oriental being tempted by the supposed surcease of divorce. Only in "The Meek Shall Inherit," from Poland, a land little touched by Western democracy, is the romantic theme minimized.*

Corruption in Peking

THE QUEST FOR LOVE OF LAO LEE. By Lau Shaw. Translated by Helena Kuo. New York: Harcourt, Brace & Co. 1948. 306 pp. $3.

Reviewed by HARRISON SMITH

IT is an odd fact that most of the American writers who have been able to interpret China to the West have been women novelists. Beginning with "The Good Earth," for which she received the Nobel Prize, Pearl Buck has written a series of novels that have made the complex family life of the Chinese and the tragedy of almost universal poverty comprehensible. Alice Tisdale Hobart, two years after "The Good Earth," brought out her popular "Oil for the Lamps of China," which revealed the conflict and stress of the white man engaged in business in a country emerging from medievalism. Grace Zaring Stone's graceful "The Bitter Tea of General Yen" gave a glimpse of the formal traditions of the upper class. In more recent years Robert Payne has presented decoratively landscaped romances that gave the illusion of reality. But however faithfully and sympathetically the Chinese people were described in these and other books they were still viewed through American eyes.

In the meantime, while revolution and wars have swept away centuries of tradition, China has developed native writers who have broken with tradition and who are writing of the common people with realism and frankness. Fortunately for us, they have found translators capable of interpreting the idioms of city streets and villages into our own familiar languages.

In "The Quest for Love of Lao Lee," Lau Shaw tells the story of an honest and simple-minded minor

Chinese official who works in one of the rabbit warrens in Peking which house government workers. To the Westerner the novel is a perfect explanation of why a vast nation remains in such confusion and revolution that it has become a menace to world peace. Lao Lee, bred in the country, brings his family to Peking, his awkward, ignorant village wife and their small children, a boy and a girl, appropriately named Ying and Ling. There is slowly revealed to his shocked and bewildered mind the laziness, the corruption, and inefficiency under the weight of which China is sinking. The big chief of the Department of Finance was half politician, half robber. The underlings who were Lao's friends were swindlers, conspirators, marriage brokers, boxers, everything but workers. One of them, as a sideline, bought beautiful young girls for pleasure and then sold them for profit. All of them eyed each other's gestures and glances with suspicion and fear.

Lao Lee found the acquisition of a family difficult and embarrassing. He began to love his children, and indeed who would not love little Ying and Ling as Mr. Shaw writes of them? But his wife was peasant to the core; with her clumsy body and feet crippled by early binding, she was about as graceful as a cow. His male pride suffered the tortures of the damned whenever she went out with him. Then he met a shy young woman who lived across the courtyard. He began to contemplate divorce, a new and terrifying idea to an honest Chinese. But Mrs. Lee's peasant instinct for self-preservation had forced her to pick up some information about city life from the wives of his corrupt colleagues. Mrs. Wu, for example, took all her husband's money, and he found the door locked when he came home after ten o'clock. Mrs. Chiu, who had the shoulders of a tiger and the general shape of a buffalo, had a simpler idea. She bit him with her ferocious teeth when she thought he was deceiving her, no matter how peacefully he was smiling at her.

Between this stalwart and stout-hearted woman and his own genuine good nature, Lao Lee escapes the pitfalls that should have destroyed him. He always arrives at the office close to dawn and works hard all day, so that every plot of his malicious and dangerous friends fails to uproot him. Ministries fall, and he still keeps his job. He does not even suffer when he tries to get the office to help him get Big Brother Chang's worthless son out of jail, a dangerous undertaking since Celestial Truth is charged with being a Communist. In the end, he decides to take Ying and Ling and their mother back to the village, and along with them Second Master Ting, who has to run away because he has murdered the worst and most complicated devil among all of Lao's office friends for trying to seduce and then sell a girl called Miss Beautiful Truth.

The central plot of Mr. Shaw's novel is actually as simple as any Sunday school story. A virtuous and kind young man comes from the country to make his fortune in the great city. His honesty baffles all of the attempts to ruin him, and he goes back to his ancestral village, where he will devote his life to the cause of the poor peasants. Nevertheless, the story is told with such a wealth of detail and with such good humor that the book is a delight to the reader. The author watches even the most wicked of his characters with the smile of a benignant Buddha. When it is ended, the reader feels that he knows more about the complexities and warmth of Chinese character than he could have discovered in a dozen Western interpretations of the same scene.

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Men in Love

THE WELCOME. By Hubert Creekmore. New York: Appleton-Century-Crofts, Inc. 1948. 307 *pp.* $3.

Reviewed by JOHN WOODBURN

THREE years ago, Mr. Creekmore published "The Fingers of Night," a notable first novel which, among other admirable qualities, was distinguished by the greatest honesty and sincerity. Now, to "The Welcome," he has brought these again, and to a great degree; in fact, to such a degree that I feel certain it was the timidity of his publishers which caused the jacket of "The Welcome" to be subtitled: "A Novel of Modern Marriage." While it is true that one of the main characters, Jim Furlow, is married and that another, Don Mason, is married at the end of the novel, to imply that the cruel fellowship, the agonizing attachment which these two young men endured for each other is typical of the marital triangle is, to say the least, generalizing from the specific; and thus to confine it in time by the word "modern" is to suggest that homosexuality made its appearance in our culture along with the Diesel engine.

The ordeal of Jim Furlow was due only in part to the fact that he was married to Doris, as frigid, narcissistic, selfish, and venal a young woman as you are likely to meet, in or out of a book, in many a day. To the frustration and claustrophobia of Furlow's marriage has been added the dislocation of his close relationship with Don Mason, the boyhood friend who had left the little Mississippi town for New York at the time of Jim's engagement to Doris, hurt and bewildered by Jim's sudden, compulsive diffidence. Lacking Mason's precocious insight, Furlow knew only that a vital part of his intellectual and emotional life had gradually disappeared in the three years since Don had gone away and that nothing in his bewildering marriage could furnish the feeling of affection and security, the deep *rapport* that he had known in that companionship. As the book begins, Don Mason is returning after a three years' absence, disheartened at his failure in New York, depressed at the prospect of living within the stifling structure of a small Southern town, again at the mercy of his mother's tyrannous love. Confused and defensive, unable to reveal the misery of his marriage to the only friend who had always understood him, Furlow avoids Mason, despite his obsessive need for him. Subjected to the oblique malice of the town, the two men live like loving strangers, fixed on each other yet carefully

—*Frances O'Brien.*

"Zofia Kossak's Catholicism is unproblematic."

maintaining a tragic distance. As Furlow proceeds to drink himself into disintegration, Don Mason begins to glimpse a solution to his own problem, finds it finally within himself and through a girl who loves and understands and, most importantly, accepts him in all his complexity.

This is a difficult theme to explore, and if Mr. Creekmore has not been unbrokenly successful it is not the fault of his unfaltering honesty and taste. If "The Welcome" is not as powerful as it might be, and should have been, it seems to me that it is because the reader is not permitted to know Jim Furlow fully and hence is not able to understand him completely. One must take for granted the things in Furlow which made as wise and sensitive a man as Mason so deeply attached to him. We meet Furlow only after he has begun his *decensus Averno* and in the growing inarticulation of his despair. He is a tragic but shadowy figure, and one can accept him as a symbol but not so clearly and completely as a man. This, coupled with the fact that his conflict rises out of an almost intolerable marriage, makes it seem that the author had contrived an especial predicament, and thus, by the stacked card, vitiated the impact of his theme.

To say that, and to end with that, would be to do "The Welcome" an injustice. Mr. Creekmore can, and does in this novel, create characters that move across the page as vividly as in life, and he can penetrate them with a deeply compassionate perception. His eye and ear for the days and nights of a small town are sharp and faithful. All of these things could have been brought to a novel as demanding as "The Welcome" and it would still have lacked the qualities which give it its power and conviction—the honesty and deep sincerity.

Sainted Pseudo-Serf

THE MEEK SHALL INHERIT. By Zofia Kossak. New York: Roy Publishers. 1948. 252 *pp.* $3.

Reviewed by ROBERT PICK

THIS is the second of Mme. Kossak's "Polish" novels to be published in English. Its time is the middle of the seventeenth century; and the intricacies of the historical situation — involving King Wladyslaw's wars and domestic policies, the ethnic minority problem of the Commonwealth, and the religious schism —may well dismay the reader in the beginning. However, the actual story has little to do with Poland's tortuous history. The relationship between the gentry and the serfs, which forms the moral background of this novel, was not different anywhere in Eastern Europe at that time, nor for a long time after.

It was as unimaginable for a peasant to rise out of his misery as it was for a nobleman to lose the prerogatives of his class. Casimir Korsak, the lord of Globoki, lost them. But he won something none of his equals ever attained. His wondrous story has been preserved in the archives of the diocese of Grodno, and Mme. Kossak has spun a rather moving tale about it.

In the heat of a nocturnal attack Casimir dons the coat of his servant, and after the battle discovers in its lining a letter which Constanty, his impecunious cousin, has entrusted to the boy (about to be despatched home from the theatre of war). It is a love missive addressed to none other than Casimir's betrothed. Called to account, Constanty strikes down his rival, leaving him apparently dead.

He is picked up by a peasant woman, who takes him for what his coat shows him to be, and nurses him back to health. Naturally he is determined to return to his parents, his beautiful fiancée, and his great possessions. But when the old widow gets injured in an accident, the young lord is caught by the notion of Samaritan knighthood still alive even among the

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 763)

OLIVER HERFORD:
THIS GIDDY GLOBE

Men of science, after careful examination, declare she can't be a day under five billion years old. If the giddy globe asked us to guess her age, we should say, without a moment's hesitation, "Whatever it is, you certainly don't look it."

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thoughtless "knights" of his time and place; he stays with her, and unable to find a substitute in the depopulated neighborhood, nurses her until, after two years, she dies.

Through ravaged and plague-ridden country he reaches the paternal manor. His parents have died, their hearts broken; his betrothed has married Constanty. Except for the hounds, no one recognizes the visitor. The overseer presses the man in the churl's coat into bondage. He hesitates to divulge his identity, curiously and playfully at first, and then no longer sure of his own playfulness. Each new ignominy inflicted upon him by the very social order he used to take for granted seems to strengthen his hesitation to end the ordeal, and seems to give it new meaning. Only after a lifetime spent among the serfs, on his deathbed, does Casimir reveal his secrets to the priest. But by that time he has long exchanged whatever glamor and riches he might have regained for the fame of sainthood which his good deeds have gained him among the lowly.

There are great improbabilities in this book and Mme. Kossak's psychological motivations are not always convincing. But the simplicity with which she recounts the old chronicler's legend, and the straightforwardness with which she uncovers gradually in the maltreated nobleman a sense of decency and social justice —and something much higher still— make the story a rewarding one. Compared with the theological sophistication of some recently published novels done by Catholic converts, Mme. Kossak's Catholicism is unproblematic and may seem naive. Perhaps that is the virtue of her book.

LITERARY I.Q. ANSWERS

1. Eugene Gant, in "Look Homeward, Angel," by Thomas Wolfe. 2. Bunthorne, in "Patience," by W. S. Gilbert. 3. Max, in "Rose in Bloom," by Louisa M. Alcott. 4. Eustacia Vye, in "The Return of the Native," by Thomas Hardy. 5. Mr. Holbrook, in "Cranford," by Elizabeth Gaskell. 6. Oliver Alden, in "The Last Puritan," by George Santayana. 7. Jo March, in "Little Women," by Louisa M. Alcott. 8. Emma, in "Madame Bovary," by Gustave Flaubert. 9. Harriet Vane, in "Gaudy Night," by Dorothy Sayers. 10. Catherine Moreland, in "Northanger Abbey," by Jane Austen. 11. Mr. Shandy, in "Tristram Shandy," by Laurence Sterne. 12. Bottom and Flute, in "A Midsummer Night's Dream," by William Shakespeare. 13. Sylvette and Percinet, in "Les Romanesques," by Edmond Rostand. 14. Mr. Lockwood, in "Wuthering Heights," by Emily Brontë. 15. Maggie Tulliver, in "The Mill on the Floss," by George Eliot.

—A Maine harbor from jacket design of "Spoonhandle."

The Great Herring Run

THE FIRE BALLOON. By Ruth Moore. New York: William Morrow & Co. 1948. 347 pp. $3.

Reviewed by ORIANA ATKINSON

RUTH MOORE, author of "Spoonhandle," has written a delightful new novel. It is a story about the Maine Coast. Although the Sewell family are the main characters, there are plenty of other people in it, too. And they are nearly all drawn with the clearest, cleanest kind of artistry.

Miss Moore must have good warm blood in her veins; otherwise it would not be possible for her to understand people and places as she does. But it is hard to believe that anything but salt water moves through her circulatory system. Nobody but a salt-water woman could write of the sea and the seashore people with such ease and complete understanding. Sea winds blow across every page. The taste of sea salt permeates the entire story. From the first page to the last, the sea and those who fight for their living from the sea dominate the book.

Perhaps you don't care much for herring. But the story of the great herring run and the netting of the millions of frightened, fighting fish could make you a herring addict. And the descriptions of the wild storms that rise far out on the horizon, and move sullenly inland, sweeping over the patient coast, must open your eyes to the magnificence of wind and waves.

Scratch Corner isn't much of a town. Perched on a rocky edge of Maine shore, it has little to recommend it, as far as beauty or comfort go. The summer folks who pass a restless month or two within its inhospitable borders are held in contempt by the Scratch Corner residents. Nobody gives a hoot about *them*. It is the old timers and the younger descendants of the pioneers who matter. And the cross-currents and tide-rips of their relationships make up the best of "The Fire Balloon."

The old folks are all wonderful. Bitter and stringy and salty and tough, they are a fine, quarrelsome, rock-ribbed lot. Old Gram Sarah is the best, I think, but Uncle Wheat and Foley are close seconds. Little teen-age Theoline Sewell is probably the heroine of the book. Her infatuation for red-headed Howard Thurlow is shown lovingly and gently and its ending is heartbreaking and tender. The author knows very well what goes on in the heart of an adolescent girl.

You may feel that Howard Drummey, with his wishy-washy dreams and cowardly approach to life, is unbelievable. You may find Evelyn, his wife, the most unpleasant and incredible of female villains. You may think that the regeneration of Emily, the little Southern belle, is too quick and too complete to accept. Perhaps you will feel that it would take more than just the birth of her child to change Emily from a petulant and self-centered girl into a hard-working, integral part of the Sewell tribe. But if you think these things, you are a carping critic and probably an old meanie, to boot.

"The Fire Balloon" is not nearly so spectacular as the lovely toy which gave the book its title. But like the fire balloon which Mr. Beacon, the city man, set going on the Fourth of July, this book should give delight and pleasure to a great many. It won't set the salt-marshes a-flame, but it's a darlin' book.

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The Saturday Review of Literature

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Talking Back

EDITOR'S NOTE: *Dr. Bryn J. Hovde, president of the New School for Social Research in New York City, attended the World Congress of Intellectuals in Wroclaw (Breslau), Poland, August 25-28, 1948. Of the affair Dr. Hovde has written: "After the first speech, by the Soviet novelist Fadiejew, a speech which for vituperation was never excelled and which set the tone of the Congress, I got busy and wrote an answer, a tough one. But when the translating section got hold of it my request for a speaking spot was postponed and postponed. By badgering I finally got the floor at the last moment of discussion. No speaker at the Congress got a colder reception. Only a handful of Americans and Britons clapped, and one nice guy from Ceylon. Speaking was like throwing flat stones on an icy lake."*

Salient passages from Dr. Hovde's speech follow:

I HAVE come to this conference in the hope that intelligent participants from many lands, meeting under the rules of free speech and fair play, with an earnest desire to learn from one another, might discuss the cause of war and the foundations of culture and of freedom. In such discussion it is my belief that we should all find so much understanding of one another's problems and good intentions that for us at least, and through us for our peoples, the will to avert the next war would be forever fixed.

That is why Mr. Fadiejew's address yesterday, and to some extent those of others, were very sad to hear. Mr. Fadiejew did not assume the possibility of peace; he assumed the probability, if not the actual existence, of war between the USSR and the U.S. He gave unstinting praise to the USSR and utterly condemned the U.S. and Great Britain. If made by a responsible member of a government, this was the kind of speech that would be made to give propaganda-justification to a premeditated military attack.

The worst of it is that Mr. Fadiejew appears actually to believe the completely wrong picture he painted. His particular kind of "science" compels him to believe it, no matter what experience and facts may stand in the way. In my country we come to different conclusions, and we keep them tentative, because we follow no super-revelations or any party line, but search for the facts and make them teach us the truth.

The plain truth is that we are far from perfect on either side. Lest I seem ungracious, and even as unrealistic as Mr. Fadiejew, let me list what a great many of my countrymen freely admit as our faults. We have not yet overcome a deeply ingrained prejudice against religious and racial differences, even though such prejudice has disappeared from our national statutes. We still have to establish perfect equality in civil rights as we practise them. We have made good progress in recent years and we shall finish the job, for many of us in all political parties are wholly devoted to it, even though the war scare has set us back slightly. We have not yet completed the building of a truly adequate social security system, though here too all the world knows that we have gained much ground. We should certainly be doing ourselves what we are directly or indirectly urging other countries to do, namely get our inflation under control.

In the field of foreign policy there are many Americans, if not a majority, who feel that some serious mistakes have been made. On the central issue of aid to the countries which have suffered so much from the war there are those who think that our government has been too niggardly, as well as those who think that it has been so generous as to endanger our own economy. And remember that when Secretary Marshall made his offer more than a year ago it was not limited to the so-called Western states of Europe.

Quite naturally, we do not in the United States think that everything is perfect in the Soviet Union, either. We would not for one moment tolerate the stultifying control of opinion and of the means of expression that we know to be the basis of political power in the USSR. We want no secret police knocking at our doors. We want no labor camps for political prisoners. We cannot imagine how science and research and art can produce the truth and beauty if, as in the Soviet Union, they are compressed within the confines of any *one* ideology. In a free society the *prevailing* ideology will naturally affect the sciences, research, and the arts, but there will be free rebels also to correct and to improve. We Americans think further that, since temptations to imperialism go historically with wealth and power, the Soviet Union is no more immune than we ourselves. If we want peace rather than war, both our two states must resist that temptation. When it comes to demanding her own way in the world we Americans do not believe the Soviet Union takes a back seat to anybody. Finally, what every thoughtful American regrets bitterly in the Soviet system is its determination to exclude its own people from free contact with the rest of the world. We regret it particularly because it has the effect of impelling us upon the same wrong course.

Let me state what I feel sure the scientists and writers of my country would fully approve as a constructive program for peace:

1. That every human being is free to seek the truth and to express the truth as he may understand it.

2. That every human being has an everlasting right to personal safety for himself and his family, equal to that of every other person.

3. That individuals have the right to organize with others to promote their common purposes, except by overt actions of violence.

4. That the right to self-government belongs to every people and that it must be shared by every part and group.

5. That peoples and their governments have the right to be immune from the efforts of others to undermine or subvert their chosen governmental forms and institutions, whether by propaganda, infiltration, or direct interference.

6. That, since civilization and the arts of peace are the monopoly of no one culture but the product of all cultures in continuous relationship, the plurality of cultures within and between nations must be protected.

7. That in the interest of enduring peace every nation, large as well as small, must surrender to a world organization so much of its national sovereignty as may be necessary.

8. That science, the arts of expression, and learning must be free and their products freely exchangeable.

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LETTERS TO THE EDITOR

Wine of Equality

SIR: I was happy to read that J. William Jones was shocked by the false accusations leveled against Negro troops in occupied Germany [*SRL* Sept. 25] as revealed in my novel "Last of the Conquerors" [*SRL* Aug. 28]. In answer to the question posed by his letter: the fictionalized episode is indeed based on fact.

Magazines I have approached (better left unnamed here) have shied away from such an exposé, fearful, for some unknown reason, of offending the Army. In addition, I could not bring any printed proof of my charges out of Germany.

In the late summer of 1946, General Eisenhower sent a letter to all commanders called "Elimination of Undesirables," in which he stated that, in the best interests of American Army prestige, all chronic troublemakers should be discharged. He left up to the individual commanders the task of determining who the "troublemakers" were. Since Negro troops were concentrated into a few areas, commanders of these troops (nearly always Southern) had an unprecedented opportunity to get rid of the Negro troops who were drinking perhaps a little too deeply of the heady wine of equality (among the Nazis, of all people).

I was a clerk in the all-Negro Sixth TC Truck Battalion, with headquarters in Mannheim, Germany. I helped type the false statements against innocent men. (Many commanders at company level told me they were forced, by the battalion commander, to sign such false statements.) Of 1,500 men in the battalion, 764 were forcibly discharged. They received the "blue discharge," which is neither honorable nor dishonorable, but brands the recipient as "inefficient" and "undesirable." The 280th TC Truck Battalion, also in the Mannheim Area, was so badly depleted that it was disbanded and its remnants transferred to the Sixth. The same thing happened all over Germany.

WILLIAM GARDNER SMITH.

Philadelphia, Pa.

Novel Rather Than Historical

SIR: Mr. Ben Ames Williams in his "Fiction's Fourth Dimension" [*SRL*, Oct. 16], has unwittingly revealed the reason why historical novels are so frequently "novel" rather than "historical." As a result of careless research into source material and superficial inquiry into published works of competent historians, too many novelists have fallen into Mr. Williams's error of supposing that "the American Revolution was made by the mob and the mob's leaders, and the great majority of all persons of intelligence and property were Tories, actively or passively opposing the Revolution."

Here is a prime example of a glittering generality. Without going into the matter in all the colonies, consider how unsound the hypothesis is when applied to the Revolution in Virginia.

Patrick Henry may, indeed, have been a demagogue, but he was by no means the only leader of the Revolution here. And Washington, Jefferson, Mason, and Richard Henry Lee were neither members nor leaders of a "mob." Here in the most populous of the thirteen colonies only a handful of the half million inhabitants were Tories, and these largely merchants, most of them of British birth. The authority on the subject, Isaac Harrell, in his "Loyalism in Virginia" concludes that, "so unanimous was the support of the Revolution by the agricultural class in Virginia, that scarcely a loyalist was to be found among the planters." And so eminent historians as S. E. Morison and H. S. Commager in their brilliant "Growth of the American Republic" assert, "Despite the aristocratic nature of Tidewater society and the intimate connections of planters with the mother country, there were proportionately fewer Tories in Virginia than in any other colony."

ARTHUR PIERCE MIDDLETON.

Williamsburg, Va.

"Isn't it about time we created some circumstances beyond our control?"

Contests for Over-40-50-60?

SIR: Harrison Smith's editorial "Youth Must Be Served [*SRL* Oct. 2] strikes a responsive chord in my heart, and reminds me of an idea I have long had.

It is this: in accord with the prevalent "accent on youth" we have a plethora of literary competitions aimed at the young, the beginning, the "promising" writer. Why does not some enterprising publisher, magazine, or organization institute one with an age floor instead of an age ceiling—limited, in other words, to entrants over forty or fifty or sixty, instead of to those under thirty? Why isn't there a Blank Series of Older Poets as well as a Yale Series of Younger Poets? Why doesn't somebody encourage older writers?

I can understand why fellowship committees (*e.g.*, the Guggenheim Award) are hesitant about grants to middle-aged or elderly fellows; there is always danger of their dying before they have carried out the work in hand. (Though young writers sometimes die, too.) But this does not apply to awards for work already done.

MIRIAM ALLEN DEFORD.

San Francisco, Calif.

Maugham: Novelist and Critic

SIR: I quote from John Aldridge's review of Maugham's "Great Novelists and Their Novels [*SRL* Oct. 2]:

> The transition from fiction to criticism can be a painful one for an author, especially when he undertakes it in late career and is the sort of author Maugham is . . .

Perhaps if Mr. Aldridge had done a little research before undertaking comment on such a writer as W. Somerset Maugham, he would have discovered that Mr. Maugham has made the transition from novelist to playwright to critic and back again quite often with his usual masterly touch. In 1933 he edited The Traveler's Library, which is filled with his criticisms of fifty English writers, including a brilliant one on Arnold Bennett's "The Old Wives' Tale," which has been reprinted several times, I believe.

In 1938 Doubleday published a book-length essay of Maugham's entitled "The Summing Up."

Granted that today Mr. Maugham is recognized as an outstanding novelist and short-story writer, must all his other fine writing be overlooked?

PATRICIA OLWELL.

South Bend, Ind.

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War and Peace. *It is useless to talk vaguely of One World unless the changing shape of that world is known. The studies reviewed this week describe the unique postwar position of the United States in the world in terms of foreign economic and political policy. As a contrast, we recommend Barbara Ward's recent "The West at Bay," a brilliant analysis of the world situation from the European point of view. Miss Ward's concluding words define the ultimate issue involved in war or peace in Europe: "The West is offered the choice of fulfilling the promise inherent . . . within it of creating a free, good, and just society. Or it will fail all the more speedily because of the chasm between its pretentions and its practice. These are the stakes. Who will say they are not worthy of the supreme effort of free men?"*

Appraising the Globe

THE UNITED STATES IN WORLD AFFAIRS. By John C. Campbell. New York: Harper & Bros. 1948. 572 *pp.* $5.

FOREIGN ECONOMIC POLICY FOR THE UNITED STATES. Edited by Seymour E. Harris. Cambridge: Harvard University Press. 1948. 490 *pp.* $6.

Reviewed by FOSTER RHEA DULLES

THESE two impressive books could hardly stress more strongly the tremendous importance of the United States in the present-day world. While in many respects quite different in their approach to international problems, they are wholly agreed that the way in which this country meets the challenge of our times will largely determine the future of mankind.

This emphasis upon our paramount influence in world affairs is not, however, their most significant contribution to an understanding of the present critical situation. Such a point hardly needs to be labored. Their real value lies in their broad and authoritative treatment of the topics which they take up, the hard core of objective fact in every chapter, and the sober appraisal which they make of American foreign policy against the background of the division today existing between Soviet Russia and the Western democracies. Neither book will sweep the best-seller lists. They do not have happy endings, are not guaranteed to stop our worrying, and do not present any panaceas for the problems of war, peace, and economic stability. But both of them might well be required reading for those editorial writers, radio commentators, and other publicists whose obligation it is to provide the American people with an understanding of world affairs which will give intelligent direction to the influence they exert in the making of our foreign policy.

In several ways, "The United States in World Affairs" is the more valuable of the two books. One of a continuing series that has been issued since 1931 by the Council on Foreign Relations, it is a survey of American foreign policy from the spring of 1937 through the spring of 1948. It neither defends nor criticizes that policy. The degree to which it maintains this objectivity in discussing the Russian-American controversies which overshadow every major phase of our policy, whether in regard to European recovery, the Far East, or the United Nations, is a valuable corrective to so much of what is today being written on international issues. There is throughout the book highly intelligent interpretation of world developments, but basically these nearly 600 pages are a quiet recording of facts.

"Foreign Economic Policy for the United States" is also informed and authoritative, but, made up as it is of individual contributions by some twenty-five practising and academic economists, there is a greater tendency for interpretation to conform to individual theories on the proper approach to an adjustment of the world's economic ills. In an introductory chapter on "Issues of Policy," however, Mr. Harris stresses what appears to this reviewer to be a fundamental point. So far as the leaders of Soviet Russia have convinced themselves that capitalism is bound to fail in the United States, and consequently feel no need at this time to seek any real rapprochement with the West, it is imperative that the United States stabilize its economy at high levels of employment and income. Mr. Harris is highly critical of the course that we are pursuing. The alternatives he sees before the nation under existing circumstances are a dubious prosperity maintained by spending for military purposes, including contributions to the European Recovery Program, or a major depression in which the United States would drag down the rest of the world. However valid the discouraging view may be, there would appear to be little question that in the long run an effective foreign policy is wholly dependent upon our economic well-being.

To return to "The United States in World Affairs," Mr. Campbell emphasizes the importance of economic issues from a somewhat different angle. He believes that it was when Molotov broke up the first European conference on the Marshall Plan in July 1947—and it is hard today to realize that there was ever any remote prospect of Soviet participation—that the really decisive break occurred between the East and West. The Western powers, he writes, could afford delays on such political issues as the negotiation of a peace treaty with Germany, but they could not afford delays in taking steps to save western Europe from economic disaster. And when the United States adopted the positive concept of creating a free, stable, and prosperous Europe, it did not matter whether there were any aggressive designs behind this program. Russian fears and hostility were inevitably aroused.

The broad scope of both these books graphically illustrates how closely interwoven are the destinies of the countries making up the world community today. "The United States in World Affairs" takes up the Truman Doctrine and the Marshall Plan,

FRASER YOUNG'S LITERARY CRYPT: No. 282

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 282 *will be found in the next issue.*

THROWLWA BLFGECF

FGECAGF LK TRMEO TEKF.

NEWPCNLCK

Answer to Literary Crypt No. 281

To have what you want is riches; but to be able to do without is power.

—GEORGE MCDONALD.

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the problem of Germany, developments in Asia, Latin America, and the Near East, the crisis in the United Nations. In "Foreign Economic Policy for the United States," there are discussions of individual countries and areas, efforts toward international economic cooperation, the European Recovery Program, and what are termed "problems of international equilibrium." Each of these topics intimately concerns the United States. We can no more escape the consequences of struggle in Palestine, inflation in Latin America, civil war in China, or disagreements in the International Trade Organization than we can those of a contest with Soviet Russia over control of Berlin. It remains One World, even though we have so far tragically failed to prevent its political division into two rival camps and have been unable to realize the hopeful aspirations that three short years ago underlay the establishment of the United Nations.

Peace Through Diplomacy

POLITICS AMONG NATIONS. By Hans J. Morgenthau. New York: Alfred A. Knopf. 1948. 489 *pp.* $5.50.

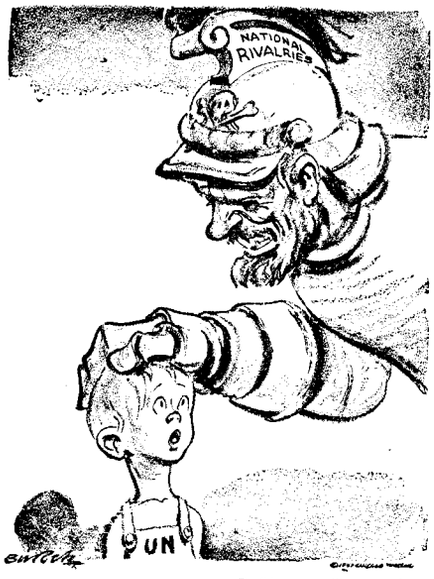
Reviewed by ASHER BRYNES

IT is a pleasure to find a book about international affairs which has, for once, an accurate label on it. Nor is this virtue limited to the outside covers. Professor Morgenthau takes his theme seriously, refrains from disguising his own point of view, and, despite the fact that he appears in full academic regalia (footnotes, appendix, bibliography, and analytic index), he casts a vote like any other citizen. His scholarship, in other words, is used to support his convictions and not to disguise them. This is an unusual textbook. Readers who can bear with the author's pedagogic habit of frequently classifying the obvious under numbered heads, *i.e.*, firstly, secondly, thirdly, and so forth, will find it a valuable introduction to the study of diplomacy in the present century.

Professor Morgenthau's fundamental postulate is that we will continue to live in a world of nations for a long time to come. "Politics Among Nations"—notice that he does not say *between* nations—is therefore a capsule statement of his conclusion. To be sure, he is careful to make the reservations and add the qualifiers you would expect of a well-trained scholar. Diplomacy, he says, is the best means of preserving peace, but it is not good enough now. He is crushingly specific, however, in discarding all other courses of action. Ideas of a world state or world federation or, in fact, any kind of international government, of global Socialism or planetary Communism or any kind of universalistic nationalism—they are all lumped with collective-security schemes, arbitration devices, and disarmament machinery. Indeed, Professor Morgenthau does not even forget to dispose of the old Manchester School formula for peace: free trade. With one exception, all are copiously and, in the opinion of this reviewer, convincingly checked out.

Free trade is dismissed with a single sentence printed twice at the beginning of the book. "Adherents of free trade, such as Cobden and Proudhon, were convinced that the removal of trade barriers was the only condition for the establishment of permanent harmony among nations and might even lead to the disappearance of international politics altogether." That is all. But who were Cobden and Proudhon? One was a liberal, the other an anarchist; they flourished in the middle of the last century. They were the most important exponents of their respective political creeds, and the latter, indeed, is being revived by Dwight MacDonald at the present time.

Professor Morgenthau has thoroughly examined the political horizon. He just notices—but few others have seen even so much—that anarchists and liberals were moving toward the same goal. He quotes Cobden: "Free Trade! What is it? Why, breaking down the barriers that separate nations; those barriers behind which nestle the feelings of pride, revenge, hatred, and jealousy, which every now and then burst their bounds and deluge whole countries with blood." He quotes Proudhon: "Let us suppress the tariffs, and the alliance of the peoples will thus be declared, their solidarity recognized, their equality proclaimed." What was the common principle which led them to such agreement? Both believed in the basic value of human liberty, and no matter how much their circuits diverged they came back to the same point: people can accommodate themselves to each other because they are members of the same human family; governments cannot because their existence depends on the differences between them. In other words, they saw that in the nature of things individuals will unite while governments must, contrariwise, quarrel in order to be "strong."



—© *Chicago Times, Inc.*

"Lost, Little Boy?"

Although we often talk of them as if they were real, none of the international panaceas which Professor Morgenthau analyzes so exhaustively ever functioned in modern times. There has been no world union of governments, nor any government that conquered the world, nor any disarmament machinery that actually disarmed anybody. But there was, when England occupied the position the United States does today, a liberal government which nearly succeeded in eliminating war from the politics of the Western world. Its policy, as formulated by Cobden, was "Peace, Free Trade, and Good-Will amongst Nations." It stood for a peaceful free-trade commercialism in place of aggressive monopolistic imperialism, and it almost persuaded the greatest empire of our era to cease being an empire. Through England it exerted a paramount influence for peace, until Bismarck created a new Germany on the fire-eating Prussian model. Then it failed, to be sure; but the useful fact for us to remember is that it once succeeded. Of what other policies or devices can this be said?

Those who fear the corruption of wealth and see the sins of liberalism in its emphasis upon the individualistic virtues of foresight, industry, thrift, and saving—who see something malign in its insistence upon every person's responsibility for living his life so that he can, toward the end of it, furnish his own social security—may adopt its formula of freedom for men, goods, and ideas under the more gaily colored flag of anarchism. What is an anarchist, after all, but a jived-up liberal? This suggestion is worth pondering by Professor Morgenthau's students after they emerge from his stimulating course in international relations.

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Book Week, 1948

THE Childrens' Book Fair, with all its variety and color, can be no more exciting than have these last months of reading—reading the books for children and young people that are the basis for these reviews. Not in the memory of this reviewer has there been a year that brought so many good stories for boys and girls of all ages. The mounting cost of labor and materials has made them more expensive; but they are worth more. Many of them have a lasting value that will give them a place on the shelves of homes and schools and libraries for a long, long time. No one can say this year that writing for children here in America lacks vitality. New books by well-known writers are, in many cases, better than earlier ones. New writers and artists have appeared who show originality and charm. It is evident that paper and color printing are still a problem. In spite of it there is excellent format in many of the books for older boys and girls, and some attractive and amusing picture books for the little ones. Several books that came too late for inclusion in this issue will be reviewed on December 11. Among them is Alice Dalgliesh's honest, appealing story of a Connecticut family caught in the current housing shortage, entitled "The Davenports Are at Dinner." Then there are two more important picture books, both about the moon: "When the Moon Is Full" and Jan Balet's "Amos and the Moon." These, with Bettina's fascinating "Coloco" and Helen Sewell's "The Golden Christmas Manger" will make *SRL*'s Christmas number December 11 a rich one.

Again this department acknowledges gratefully the wisdom, patience, and good judgment of the children's book editors. They have earned the tribute that all lovers of good books will give them.

—MARY GOULD DAVIS.

Picture Books

LITTLE OLD AUTOMOBILE. Story and Pictures by Marie Hall Ets. New York: The Vicking Press. 1948. *No paging.* $1.50.

THE author of "In the Forest" and "Oley, the Sea Monster" tells the story of a forlorn, little old automobile that ran away and had various adventures with farm animals along a country road. Finally, a railroad train runs into the little auto and demolishes it. All of its parts are then carefully picked up by the farmer and his wife and the animals and are put to use on the farm. The drawings, beautifully printed in black and white on a large page, are a delight. Each one is worthy of long study for its fascinating details. Each one has a story to tell. The final one of the farmer and his wife sitting restfully on the little automobile's seat beside the pond, while the hen swings in one of the tires attached to a tree and the duck floats around happily on an inner tube is completely satisfactory. What the moral is, we are not quite sure; but we *are* sure that little children will love the story of the little old automobile.

HUSTLE AND BUSTLE. By Louis Slobodkin. New York: The Macmillan Co. 1948. *No paging.* $1.50.

THESE are the funniest pictures that Louis Slobodkin has ever drawn. They are funnier, even, than the "Michael" drawings. Would-be artists and grown-ups will wonder how on earth, in a few scanty lines, he managed to convey the exact mood of the heavy, fat, absurd hippopotamuses who lived in the zoo in Central Park, Manhattan. At first, Hustle and Bustle loved one another. Then, for some reason never really disclosed, they disliked one another very much indeed. They turned their fat backs on one another and sulked. It worried the other animals. It worried the children. It worried the zoo attendant. It worried the policeman. Finally, it worried the entire police force, the chief of police, the mayor, and the city councilmen. They all went to the zoo, accompanied by the police band, and sat in front of the cage where Hustle and Bustle sulked with their backs turned to one another and to the audience. The mayor made a speech about the beauties of friendship and understanding. The police band played softly a song called "Never Forget the Forget-Me-Nots." Hustle and Bustle were listening. Presently, they began to cry. They cried so hard that a small flood of tears almost swept over the assembly. Hastily, they moved to higher ground. They watched Hustle and Bustle move together. They bumped noses. They became friends. Again, they loved one another. No one ever knew why they had quarreled. It remains a secret.

No mere words can convey the humor of these two ridiculous beasts. No one who meets them can ever quite forget them. Their story is a book for all ages and all nationalities. Because the story is told in the lines of the drawings, we would love to send it as a Christmas present to every boy and girl on the face of the globe. We would love to watch their faces as they followed the tale and arrived at its happy ending. It is a long picture book, printed in sharp black lines on very white paper, with touches of scarlet.

BLUEBERRIES FOR SAL. By Robert McCloskey. New York: The Viking Press. 1948. 55 *pp.* $2.

IT WAS a good season for berries in Maine this year. The raspberries were a feast for the gods until well after the middle of August. Labrador

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Tea and the bunchberries made patches of crimson and scarlet against the green all summer long. Every sunny open space along the trails, every pasture and meadow was covered with blueberries, their silvery color making a sky on earth.

Anyone who knows Maine at all will see, taste, and smell it in this new book of Robert McCloskey's. It is on an island off the coast that Sal and her mother go out to pick blueberries. They were not, however, the only inhabitants who had blueberries in mind. The bears on the other side of their hill were picking them, too. Maine had plenty of bears this year. Up in the north woods the ground would be blue with berries one day and stripped clean the next. Sal and her mother and a lady bear and her cub get slightly mixed before the blueberry picking is over. These are strong, fresh, highly original drawings printed in blue ink in honor of the blueberries. The "pointed firs," the sloping, rocky meadows, and the sturdy blueberry bushes make a stunning background for little Sal and her mother in Maine.

MR. TOPPLE'S WISH. Story and Pictures by Audrey Chalmers. New York: The Viking Press. 1948. *No paging.* $1.50.

Mr. Jeremiah Topple lived in a city and sold vegetables. He was lonely. Every time Mr. Topple saw the new moon over his left shoulder, he made a wish. He tried, in various ways, to make this wish come true. But it never did, so Mr. Topple decided to go to the country. There he had a dramatic meeting with a very nice widow lady who owned a pretty, comfortable farmhouse and a horse and buggy. Mr. Topple married the lady—and his wish came true. "If you searched the countryside over, you would not find a happier couple than Mr. and Mrs. Jeremiah Topple." This is a very attractive book, printed in a soft gray, black, and white.

THE BIG SNOW. By Berta and Elmer Hader. New York: The Macmillan Co. 1948. *No paging.* $2.50.

This might be a sequel to "The Little Stone House." It is in the same format, a large picture book, most of the drawings in black and white, some in soft, pastel colors. It is a record of the birds and the small animals who live in the country along the Hudson River, of their careful preparation for the winter cold, of the coming of the big snow and the good food that is offered by the two who live in the stone house. The drawings of the deer and the field mice, of the chipmunk and red and gray squirrel, of the skunk and the ground hog are both decorative and accurate. A particularly effective one is that of the birds feasting in front of the stone house. It shows all of the North American birds who winter along the Hudson. Decorations include some lovely drawings of snowflakes that fall in the big storm.

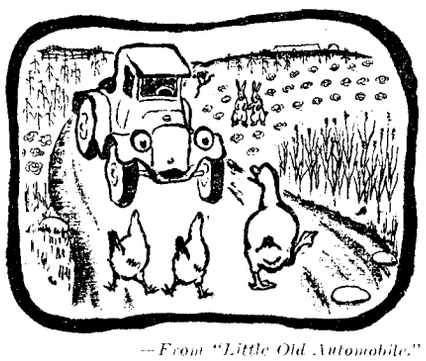
CREEPERS'S JEEP. By Hardie Gramatky. New York: G. P. Putnam's Sons. 1948. *No paging.* $2.25.

A new picture book in color by the author of "Little Toot." It tells how Creepers won the little jeep at a county fair. His father scorned it, but Creepers proved that it could help with the work of the farm until, one day, it disgraced itself—and Creepers—by throwing the farmer and his wife into the town fountain while the neighbors were passing by on their way to church. The two of them are forgiven only after they rescue the farm animals from a fire in the barn. An amusing story with lively illustrations.

GIRAFFE TWINS. By Inez Hogan. New York: E. P. Dutton & Co. 1948. *No paging.* $1.25.

One of the animal "twin" series, this is a very amusing tale about two very young giraffes who went to the river to find out the tallest, the strongest, the swiftest, the ugliest, the funniest, and the fiercest animal in the world. They all tried to push the young elephant, who claimed that he was the strongest, off the rock and only the flea succeeded. They ran races with one another, and the gazelle won. They found that the lion was the fiercest, and went home hastily to tell their mother about it. She instantly decided that they were the smartest because they had sense enough to know when to run away. Pictures, printed in sepia, on every page.

ALL AROUND THE TOWN. By Phyllis McGinley. Illustrated by Helen Stone. Philadelphia: J. B. Lippincott Co. 1948. *No paging.* $2.
Reviewed October 16, 1948.



—From "Little Old Automobile."

SEABIRD. Written and Illustrated by Holling Clancy Holling. Boston: Houghton Mifflin Co. 1948. 63 *pp.* $3.
Reviewed September 18, 1948.

THIDWICK: THE BIG-HEARTED MOOSE. Written and Illustrated by Dr. Seuss. New York: Random House. 1948. *No paging.* $2.
Reviewed October 16, 1948.

NILS. By Ingri and Edgar Parin d'Aulaire. New York: Doubleday & Co. 1948. *No paging.* $2.50.
Reviewed October 16, 1948.

FISH IN THE AIR. Story and Pictures by Kurt Wiese. New York: The Viking Press. 1948. *No paging.* $2.
Reviewed May 8, 1948.

JUANITA. Told and Pictured by Leo Politi. New York: Charles Scribner's Sons. 1948. *No paging.* $2.
Reviewed April 10, 1948.

THE LITTLE FARMER. By Margaret Wise Brown. Pictures by Esphyr Slobodkin. New York: William R. Scott. 1948. *No paging.* $1.50.
Reviewed May 8, 1948.

MR. AND MRS. NOAH. By Lois Lenski. New York: Thomas Y. Crowell Co. 1948. *No paging.* $1.
Reviewed May 8, 1948.

NOW IT'S FALL. By Lois Lenski. New York: Oxford University Press. 1948. *No paging.* $1.
Reviewed October 16, 1948.

RIDING THE RAILS. By Elizabeth Olds. Boston: Houghton Mifflin Co. 1948. *No paging.* $2.50.

A picture book in soft, rich colors that tells the full story of the railroads in America, beginning with the Indians and their ponies on the plains and ending with the "streamliners" of today. A beautiful and informing book.

THE STEAM SHOVEL THAT WOULDN'T EAT DIRT. By George Walters. Illustrated by Roger Duvoisin. New York: Aladdin Books. 1948. *No paging.* $1.50.

A large picture book in full color that tells of a steam shovel that suddenly decided to eat oranges, apples, bread and butter, and other "human" foods rather than dirt. It causes great excitement on what might be Fifth Avenue. A lively story with many drawings.

BEARS. Story by Ruth Krauss. Pictures by Phyllis Rowand. New York: Harper & Bros. 1948. *No paging.* $1.

The story of this is as follows:

Bears, bears, bears, bears.
On the stairs,
Under chairs,

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Washing hairs,
Giving stares,
Collecting fares,
Stepping in squares,
Millionaires,
Everywheres.
Bears, bears, bears, bears.

The drawings practically cover every page. They are printed in brown and are very, very attractive, indeed.

THE LITTLE TRAIN THAT SAVED THE DAY. By Charlotte Steiner. New York: Grosset & Dunlap. 1948. *No paging.* 50¢.

A very attractive story about a little freight train. Pictures in color and black and white that have humor and imagination. For tots.

SMUDGE. Story and Pictures by Claire Turley Newberry. New York: Harper & Bros. 1948. *No paging.* $1.75.

A black Persian kitten discovers her world in a short text and drawings in soft black and a red-gold. It will appeal especially to children who are interested in drawing.

BARBAR'S COUSIN: THAT RASCAL ARTHUR. By Laurent de Brunhoff. Translated from the French by Merle Haas. New York: Random House. 1948. 48 *pp.* $3.50.

Jean de Brunhoff's son, Laurent, carries on the adventures of Barbar, Celeste, and Arthur in a large picture book like the first "Barbar." Arthur steals a ride in an airplane, parachutes down into Africa, and is rescued by King Barbar in a tractor.

PETER PAINTS THE USA. Pictures by Arnold Edwin Bare. Text by Jean Pointdexter Colby. Boston: Houghton Mifflin Co. 1948. *No paging.* $2.50.

Reviewed May 8, 1948.

THE FIRST CHRISTMAS. By Robbie Trent. Pictures by Marc Simont. New York: Harper & Bros. 1948. *No paging.* $1.

To be reviewed Dec. 11, 1948.

BILLY'S PICTURE. Story and Pictures by Margaret and H. A. Rey. New York: Harper & Bros. 1948. *No paging.* $1.

Reviewed September 18, 1948.

ROSIE THE RHINO. By Marion Conger. Pictures by Kurt Wiese. New York: Abingdon-Cokesbury Press. 1948. *No paging.* $1.

Reviewed May 8, 1948.

COCOLO. By Bettina. New York: Harper & Bros. 1948. *No paging.* $2.50.

An enchanting picture book in color with an Italian background.

To be reviewed Dec. 11, 1948.

Folklore & Fantasy

ROBBUT: A Tale of Tails. By Robert Lawson. New York: The Viking Press. 1948. 94 *pp.* $2.50.

THE most arresting thing about this delightful and mirth-provoking book is the expressiveness of its hero, Robbut. Robbut is a young rabbit. It is not only his facial expression. Every line of his body, every hair on his back expresses emotion. This is evident in every drawing, from the appealing portrait in the front of the book to the drawing when he faints from exhaustion and lies unconscious in front of the inquiring deer. Robbut, it seems, was not satisfied with his tail. But he found, before very long, that it is extremely dangerous to have the tail of another animal when you are a rabbit.

This is a very funny story. It is as lovable and appealing as "Rabbit Hill." It is even funnier than "Mr. Twigg's Mistake," which was to this reviewer one of the most amusing stories of last year. The dialogue between Robbut and the other birds and animals, when he appears with the assorted tails, will give valuable points to boys and girls who cultivate the art of teasing. The scene when Robbut comes home, rather doubtfully, with his snake's tail and is violently repudiated by his father is both funny and sad.

These drawings are endlessly fascinating. The "personality" that Robert Lawson gives Robbut is something to marvel at—and be thankful for. The drawing of the hounds and huntsmen pouring over the stone wall has the beauty and vitality of Randolph Caldecott's hunting scenes.

Lingering over this tale of Robbut and his tails, we wonder if Robert Lawson has ever read the scene in "Black Genesis" when Sis Nannygoat goes to the Lord and brings back a coil of tail so that all the animals—who have never had them—can have them "for keeps." In "Black Genesis" the rabbit is always "mad." He is furious when kind, old Sis Nannygoat cuts off a bit of her own tail and sews it on his "behind end." Surely Robbut is a descendant of the rabbit who was never quite satisfied with the tail that the Lord provided.

JOE MARGARAC AND HIS USA CITIZEN PAPERS. By Irwin Shapiro. Pictures by James Daugherty. New York: Julian Messner. 1948. 64 *pp.* $2.

AS Paul Bunyan is the hero of the lumbermen, and Pecos Bill of the cowboys, so Joe Magarac is the hero of the men who work in the steel mills of Pennsylvania. Joe was made of steel. He was eight feet tall, and he mixed the ores with his hands just exactly as a good cook mixes the dough for bread. Joe was a Slovak, and he came from the Old Country to teach America how to make steel. He entered the test to see which one of the strongest men would win pretty Mary Mestrovich for his bride. Joe won—but he turned Mary over to Pete Pussink because Mary loved Pete. Someone told Joe that it cost one thousand dollars to get his citizenship papers, so Joe worked all day in one mill and all night in another to earn the money. Then, one day, Joe fell into the great ladle and was melted down into a girder that held up a new building in Washington, D.C. When Steve Mestrovich and his wife came to Washington to see Joe, Joe heard two stupid Congressmen say that there were too many foreigners in America. That made Joe mad. He burst out of the building—leaving it in ruins—and made such a row that they had to call out the Army. It was a Boss Congressman who knew what America *really* was—and is—who persuaded Joe to stay on and be a citizen. He went to see the President, and then he and Steve Mestrovich went back to Pennsylvania to show America how to make steel. This is one of the best of Irwin Shapiro's "tall tales." James Daugherty's drawings, on every page, are simply superb.

THE DOLLS' HOUSE. By Rumer Godden. With Pictures by Dana Saintsbury. New York: The Viking Press. 1948. 125 *pp.* $2.50.

IT IS an event when the gifted Rumer Godden turns to a children's book. She is one of our most sensitive writers and, in "The River" and elsewhere, has written about children with understanding and tenderness. Now she writes for them with freshness, assurance, and artistry.

In "The Dolls' House" she brings to life four delightful London dolls, caught in the shortage of doll houses and forced to live in shoeboxes when the story opens. Her dramatic sense in their characterization, their dialogue among themselves, and the careful separation between them and reality are exquisitely maintained. Tottie, the heroine, is a very small Dutch doll, originally bought for a farthing. But she is made of wood and has lasted 100 years in the same family. She has character and firmness. Her eyes are painted bright blue and are very determined. To her companions Tottie talks of the wonderful doll house she first lived in. As she describes its minute perfection their

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enchanted exclamations will be echoed by the children.

Then that very doll house is discovered in Great-Great Aunt Laura's attic. How it is cleaned, while the dolls watch anxiously from the mantel, how the furniture is reupholstered and covered with petit-point, how the curtains in the end are of real lace will be followed as eagerly by small readers as by the dolls themselves. In the course of the story Tottie is put on display at an exhibition of dolls, is admired by the Queen, and meets an old enemy. Marchbane, a mid-nineteenth-century doll of white kid and china, bland faced and elegant, becomes the mistress of the dolls' house. After a dramatic climax, she is whisked off to a museum and Tottie is reinstated.

"Dolls' House" can be added to that narrow shelf where such fine books as "Hitty—Her First Hundred Years" wait to give pleasure to young readers. The format and jacket will attract them. Dana Saintsbury has caught the text's charm in delicately colored illustrations.—JOAN VATSEK.

THE CATS AND ROSEMARY. By Frank Swinnerton. Illustrated by Zhenya Gay. New York: Alfred A. Knopf. 1948. 182 *pp.* $2.50.

AS the title says, this is the story of a little girl and her cats—and other pets. They play school and tell one another stories, for the cats and the guinea pigs and the hens are endowed with speech. The three cats show definite characteristics—old Buchie, who is a cross between a fussy old lady and a young boaster, being the most amusing. The story has an English cottage as its setting, and tea plays a large part in the life of its inhabitants. In spite of some clever dialogue and amusing ideas, the book, however, is not wholly satisfying. This reviewer did not warm up to it, perhaps because the story does not move on its own. One always feels the writer's presence behind it. The author even steps in to say, "I must explain that Buchie did not always speak very clearly and nicely." Because of this, it should prove at its best when it is read aloud. Many drawings show the cats. A few show Rosemary as the nice little English girl that she is.

—BLANCHE WEBER SHAFFER.

THE SLEEPING GIANT AND OTHER STORIES. By Eleanor Estes. New York: Harcourt, Brace & Co. 1948. 101 *pp.* $3.

IT is imagination and a talent for an effortless humor in the wording that make these stories so much fun to read. They are founded on real things and are about real people, but they take the reader easily and happily "over the border." The title story is about a hill in Connecticut called "The Sleeping Giant" because it is really three small hills—one for his head, one for his stomach, and one for his feet. Young Jimmy, as well as the ladies of the Adelphia Delphie Club, are horrified when foolish men blast the Giant's head to get out the rock. Then, one night, the Giant completely disappears. Three months later a new island appears on the International Date Line in the Pacific Ocean. Of course, Jimmy and The Adelphia Delphie ladies charter a boat, go to the island, and tow the

—*From "Robbut."*

Sleeping Giant home to Connecticut. It is a logical, original, and amusing tale. The second story is about Effie and her shadow, and the third is about Susie and the giraffe who took up her residence in the old-fashioned, high-ceilinged parlor of the Hapgood house. Gloria, the giraffe, belonged to the zoo. All three stories are a mixture of fact and fantasy that will tickle boys and girls. Eleanor Estes's knowledge of what children like is based upon a long experience with them and their books. She has used this understanding here, and has used with it her skill and grace as a writer.

THE FAR DISTANT BUGLE. By Loring MacKaye. Decorations by Avery Johnson. New York: Longmans, Green & Co. 1948. 264 *pp.* $2.50.

THE authors, David L. and Julia Gunther MacKaye, writing as "Loring" MacKaye, have packed this book with almost everything that ever went into a Western. There are bad men, Indians, the Pony Express, covered-wagon trains, a golden-haired lost mother, squaw men, an infallible judge, the United States Army, scouts, California gold, fist fights, and gun battles galore—all against a well-balanced and authentic background of life in Fort Bridger at the outbreak of the Civil War.

Joe Littlebee, the sixteen-year-old hero, is something of a potential Kit Carson. He has been raised near the Fort and, when the garrison is called away to war, he and Judge Carter resolve that the California Trail shall not be cut, at least not at that point. Joe performs wonders scouting and fighting, and is ably seconded by his partner, Dick Paisewater, the son of an Army lieutenant. What those two youngsters do in a few months' time will keep young readers on the edge of their chairs to the last word.

The book is melodramatic in spots and coincidence is not idle, but even the improbable scenes are well done. The adult characters are carefully drawn and, except for Joe's mother, are convincing. Dick's family life, so cruelly broken up by the war, is splendidly presented. It is a good book, jam-packed with action, soundly based on history, and rich in character development.

—MERRITT P. ALLEN.

AZOR. By Maude Crowley. Pictures by Helen Sewell. New York: Oxford University Press. 1948. 54 *pp.* $2.

An unusual story of a boy who understands the speech of animals. Other children make fun of him and grown-ups are skeptical. What the animals say to Azor is logical and sensible. A combination of fact and fantasy that will almost surely appeal to many boys and girls.

DOCTOR DOLITTLE AND THE SECRET LAKE. By Hugh Lofting. Philadelphia: J. B. Lippincott Co. 1948. 366 *pp.* $3.

In which the good doctor Tommy Stubbins and the animals go to Africa to seek old Mudface the turtle. They rescue him from the bottom of the lake, where he is buried in earth and rocks, and he tells them the true story of the Flood and its aftermath. The last, and one of the best, of the Dr. Dolittle stories.

MR. FLIP FLOP. By Helen Garrett. Illustrated by Garry MacKenzie. New York: The Viking Press. 1948. 44 *pp.* $2.

This is a very amusing tale about a retired circus clown who bought a large red barn and installed a gymnasium for boys and girls. He was a bit afraid of the bears in his woods, but he found that bears like gym-

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nasiums, too. The drawings, printed in pink and green, are as lively and funny as the story.

MY FATHER'S DRAGON. By Ruth Stiles Gannett. Illustrations by Ruth Chrisman Gannett. New York: Random House. 1948. 87 *pp.* $2.
Reviewed May 8, 1948.

GRANDFATHER TALES. American-English Folktales Selected and Edited by Richard Chase. Illustrated by Berkeley Williams, Jr. Boston: Houghton Mifflin Co. 1948. 240 *pp.* $2.75.
Reviewed September 18, 1948.

THE WITCH OF SCRAPFAGGOT GREEN. By Patricia Gordon. Illustrated by William Pene Du Bois. New York: The Viking Press. 1948. 79 *pp.* $2.50.
Reviewed April 10, 1948.

THE ROSE FAIRY BOOK. Collected and Edited by Andrew Lang. Illustrated by Vera Bock. Foreword by Mary Gould Davis. New York: Longmans, Green & Co. 1948. 212 *pp.* $2.50.
Reviewed July 10, 1948.

THUNDER IN THE MOUNTAINS: Legends of Canada. By Hilda Mary Hooke. Illustrated by Clare Bice. Toronto: Oxford University Press. 1948. 223 *pp.* $2.50.
Reviewed April 10, 1948.

MORE FOLK TALES FROM CHINA. By Lim Sian-tek. With Illustrations by William Arthur Smith. New York: The John Day Co. 1948. 160 *pp.* $2.50.
Reviewed June 12, 1948.

SENOR CASTILLO: COCK OF THE ISLAND. By Helen Claire. Pictures by Christine Price. New York: Rinehart & Co. 1948. 76 *pp.* $1.50.
Reviewed June 12, 1948.

THE HALF-PINT JINNI AND OTHER STORIES. By Maurice Dolbier. Illustrated by Allan Thomas. New York: Random House. 1948. 242 *pp.* $2.50.
Reviewed August 14, 1948.

—*From "Sally Tait."*

GO WEST, YOUNG BEAR. By Elizabeth Hamilton. Illustrated by Kurt Wiese. New York: Coward-McCann. 1948. 95 *pp.* $2.50.
Reviewed July 10, 1948.

Stories for Younger Boys and Girls

SECRET OF THE BOG. By Eugenia Stone. Illustrated by Christine Price. New York: Holiday House. 1948. 218 *pp.* $2.25.

THIS is the best story for boys and girls that has come out of Ireland for many a day. The scene is the little village of Killieslaw, and the time 1812. There is a legend in the countryside that 100 years ago, on a hill beyond the great bog, there was a prosperous town called Gar. An earthquake came, and then a great flood, and the town disappeared. In its place, all around the hill, there was a treacherous bog that no one dared to cross. In 1812, Killieslaw, on the edge of the bog, was near famine, and the King's soldiers had taken the only able-bodied man in the village —big, handsome Tim O'Connor. In a night of wind and storm, Clon, who had grown up in his body but failed to grow up in his mind, found a huge, speckled egg on the roof of his cottage near the chimney. Who would think that the strange, awkward bird that the two Killieslaw hens hatched out of that egg would lead young Michael O'Sullivan through the great bog to the hill and the high, sunny meadow where the town of Gar had once stood? There, there was no black rot on the potatoes. There were fruit trees that still bore pears and apples, and hazel nuts in the woods. So the people of Killieslaw made a causeway across the bog and moved up to the sunny hill.

In its wording and its atmosphere, in its people with their courage, their patience, their warm humor this is a story that stands out by itself. It sounds true, every word of it. It has in it the beauty and the sadness of Ireland. Many attractive drawings in black and white illustrate it.

ALEKO'S ISLAND. By Edward Fenton. Illustrated by Dimitris Davis. New York: Doubleday & Co. 1948. 246 *pp.* $2.50.

THE arresting pen-and-ink sketches of an island off the coast of Greece as it is today would make this book memorable even if the story did not measure up to them. But it does—and more. It is the story of a modern Greek boy whose father and mother were killed by a bomb when their home was destroyed in the Second World War. Aleko lives with his old and embittered grandmother in a tiny house that is attached to the villa of a wealthy and very disagreeable woman. One day, in the very ground on which his father's house had stood, Lesbia, Aleko's white goat, digs up a tiny bronze statue of a shepherd with a lamb slung across his shoulders. It has lain in that ground for 2,000 years. This tiny bronze changes the whole course of Aleko's life. When he decides to run away and starts off across the island, the little bronze goes with him. And so does Lesbia. Edward Fenton has made a very attractive and endearing figure of this little Greek goat. It is hard to resist her. Aleko meets a traveling painter, and they go on together. Old Eleftheros wins his confidence and Aleko tells him about the bronze shepherd. The story develops swiftly and, in the end, Aleko goes with an American archeologist to Athens to sell the bronze to the national museum, to begin his education as an archeologist.

This is an unusual story. The grandmother, Eleftheros the painter, the people of the town, the innkeeper and his wife are all characters who live and impress the reader with their personalities. All through the book the sketches deepen and define the characters and incidents of the story.

SALLY TAIT. By Frances Clarke Sayers. Illustrated by Eileen Evans. New York: The Viking Press. 1948. 126 *pp.* $2.

THIS is the chronicle of a year in the life of Sally Tait. It is September 1912. Sally lived with her father and mother and a devoted maid on Oleander Island in the Gulf of Mexico. It was, in some ways, a bad year because Sally had diphtheria and had to stay out of school all winter—and Sally liked her school. But, in spite of the diphtheria, this is an exceptionally happy book. Perhaps it is because Sally had those essential things that so many boys and girls in the sad world of 1948 lack: security, trust, love. When Sally's entrancing young aunt, who lived in New York and was training to be a singer, came to visit on Oleander Island, Sally shared all the glamor and excitement: the pretty clothes, the attentive beaux, the long white gloves and little lace fans and boxes of expensive flowers. All were shown to Sally. Even when Aunt Cornelia came in from a dance at midnight—or later—

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she slipped into Sally's room and—if Sally was awake—showed her the cotillion favors. Sally's father taught her geography by taking her down to the wharves where ships lay unloading cargoes that came from all over the world. All these things that happen to Sally become, in this story, exciting and important. Perhaps it is the warm, serene atmosphere and the grace of wording. Perhaps it is the humor that sparkles so delightfully. The simple line drawings that illustrate Sally's story suit it perfectly. It is a lucky girl who gets "Sally Tait" for a Christmas present.

ONCE A COWBOY. By Charoes M. Martin. Illustrated by Wesley Dennis. New York: The Viking Press. 1948. 191 *pp.* $2.

ANYONE who reads this book will learn a great deal about life on a dude ranch for boys. He will find boys from six to sixteen riding and roping and behaving, at one and the same time, like real boys and range veterans. He will hear them using the lingo of cattlemen with picturesque ease. This may be laid on a bit thick in spots, but it is pleasant reading, instructive, and a welcome change from the flood of school and sport stories.

When Randy showed up at the ranch he was the spoiled son of a wealthy family. The prospect of not having a private room and servants shocked him—and he said so. The other boys did a prompt and thorough job of deflating him. How they did it is smoothly told, although the theme is stereotyped. The conversation—there is a lot of it—is racy and natural, most of the episodes are convincing, and the development of Randy's character proceeds without a hitch from the very first chapter. The picture of cattle raising is misleading, inasmuch as it is shown to be a sort of carefree holiday guaranteed to pay fifteen per cent on the investment. Optimism is desirable, but too much of it gives a feeling of unreality. Even on a California ranch the sun does not shine all the time. An occasional rainy day would improve this story. —M. P. A.

LITTLE DUSTY FOOT. By Marian W. Magoon. Illustrated by Christine Price. New York: Longmans, Green & Co. 1948. 239 *pp.* $2.50.

YOUNG Rauf's ambition was to become a "dusty foot"—a merchant who "travels about dusty roads selling things." When the Saxons invade Frankland and the boy is separated from his parents, Father Boniface intrusts him to a merchant caravan. Rauf visits many lands, and soon learns his trade. Since he is born under a lucky star, it is only right that, on the journey home, he should find his parents and his little sister at the court of the Emperor Charlemagne.

The story of Rauf moves rapidly, combining a fairy-tale atmosphere with historical facts from medieval chronicles. Opulent fairs are built before Rauf's eyes; food plays a part in the story, especially since François, the other apprentice and Rauf's friend, believes in eating as a cure for homesickness. The most gorgeous feast of all is spread at the Emperor's court at Easter. Much amusement is provided throughout the story by Rauf's clever magpie, Grump, who strikes the right word in every situation.

With Rauf as its appealing hero and its rich medieval background this story should be welcomed everywhere. There is a map of Europe in the time of Charlemagne, and illustrations that express something of the strength, simplicity, and humor of the old chronicles. —B. W. S.

—*From "Secret of the Boy."*

EAGLE IN THE WIND. By Carl Carmer. Illustrated by Elizabeth Black Carmer. New York: Aladdin Books. 1948. *No paging.* $2.50.

THIS is in the form of a picture book in order to give space for the drawings. Like Holling Clancy Holling's "Seabird," it is a story that will interest a wide age range. It is the story of an eagle made of iron who acts as a weather vane on the roof of a barn. He watched the birds, and longed to fly himself. One day a great storm came and blew him from his staff. He found himself flying before the wind. But not for long. He was made of iron, so when the wind subsided he fell and lay, helpless, in a ditch. After a time he was found and taken to an antique shop, where he made friends with an iron dog and a wooden decoy duck. Then a man who was once the little boy who climbed up on the roof of the eagle's barn came to the shop with his wife. They bought the eagle and the iron dog and the wooden duck. Some day, the eagle would stand again on his staff and tell the direction of the wind to all who looked up at him.

The eagle's story is told in quiet, rhythmic words that have a singing quality. There is dignity and beauty in the soft black and white drawings, but the three double-page spreads in color are disappointing. The heavy, deep color is not in key with the text or with the delicate black and white pictures.

THE ROCKY SUMMER. By Lee. Kingman. Illustrated by Barbara Cooney. Boston: Houghton Mifflin Co. 1948. 210 *pp.* $2.50

THE Ranta family lived in a small town in New England. Mr. Ranta worked in a stone quarry; Mikko and Helmi, the twins, helped with the chores and went to school; small Ilona did nothing but get into mischief; Mrs. Ranta managed the house, cooked wonderful Finnish food, and was a tower of strength to everyone. Humor is introduced into this delightful story by the family horse, Polle. Polle has his own ideas about things and proceeds to carry them out. Mr. Ranta rather objects to this, but the children defend Polle "to the death." The exciting affair of Uppi Nokola and the robbery at the stone

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quarry are the high spots of this friendly, amusing story. No one could possibly help liking the Ranta family.

MATILDA'S BUTTONS. By Mabel Leigh Hunt. Illustrated by Eleanor Blaisdell. Philadelphia: J. B. Lippincott Co. 1948. 132 pp. $1.75.

THE frontispiece of this book is a studio portrait of the handsome, healthy, happy Foster family, who lived in Indiana in the latter part of the nineteenth century. Matilda Foster had an Easter dress with buttons, and on each button was a tiny reproduction of the people in the studio portrait—her father, her mother, her three brothers, herself, and her doll. Matilda went to visit her Quaker aunts in North Carolina, and there met a lady missionary who had lived for three years in Liberia. She met, too, a little girl who lived in an orphanage. Her name was Ruth, and she was a lucky girl for she was adopted by the Foster family. This is a pleasant story.

THE EMPTY TOWER. By Jean Bothwell. Illustrated by Margaret Ayer. New York: William Morrow & Co. 1948. 160 pp. $2.

THOSE who have read "Star of India" will recognize the locale of this story—Charity Abide, the girls' school so well pictured in the earlier story. Premi, who loved the school dearly, longed to do something for it, something that would be better and more lasting even than the cup the big girls had won for the school by winning in basketball. A bell for the tower, she decided, was the thing. The only way she could think of to get money for the bell was to have a fair. How the little girls in her class were won over to her idea and really did put on a fair, how the village people made it a success, from the poorest farmer to the Rajah, makes a warm-hearted, colorful story. There is not the exciting plot here of "The Thirteenth Stone" or "The Star of India." The mood is more that of "Little Boat Boy." Miss Bothwell's understanding of people and of human relationships makes this another convincing picture of India for boys and girls.

—RUTH HILL VIGUERS.

BY SECRET RAILWAY. By Enid La Meadowcroft. Illustrated by Henry Pitz. New York: Thomas Y. Crowell Co. 1948. 275 pp. $3.

THIS story is laid mostly in Chicago in the year 1860, when Abraham Lincoln was nominated and elected President of the United States. Lincoln appears as a character, and the main theme is the Underground Railway. Two boys dominate the story: David Morgan, the oldest boy in a passionately anti-slavery family, and Jim, a Negro who—freed by his master—reaches Chicago hungry and friendless with his "freedom pape" in his pocket. Jim loses the paper in an effort to rescue the youngest Morgan boy from drowning and is "kidnapped" and sold again into slavery. Helped by the people of the Underground, David rescues Jim, and the two find their way back to Chicago—and freedom. It is an appealing story of the friendship between two boys.

LITTLE GIRL FROM THE CITY. By L. Voronkova. Translated from the Russian by Josef Berger. Illustrations by Ruth Steed. Boston: Little, Brown & Co. 1948. 165 pp. $2.

THIS is the story of a little Russian girl whose home and family were destroyed in the Second World War. A family living on a farm in the Russian countryside adopt her. The background is vividly portrayed and the family—grandfather, mother, Grusha, saucy little Taiska, and Romanok, the only boy, are individual, interesting people. Frightened and confused at first, Valya yields to the beauty of Nature as spring comes to the farm, to the appealing farm animals, and, finally, to the family. It is a story that presents, without sentimentality, a good picture of Russian country life.

BRUCE BENSON, SON OF FAME. By Frances Fullerton Neilson and Winthrop Neilson. Illustrated by Margaret Ayer. New York: E. P. Dutton Co. 1948. 173 pp. $2.50.

ELEVEN-YEAR-OLD Bruce Benson had just made the baseball team and was so happy that he forgot, for the moment, the unpleasant fact that he was the son of famous parents. His friends envied him a father and mother who were noted explorers. Bruce remembered only the loneliness and insecurity of their long absences. When he went to tell them about his baseball try-out and its results, they told him less pleasant news. They were starting at once for Central America and Bruce was to go with them. Bruce did not want to go. He wanted to play baseball! But he went and, from many new and unusual experiences, he learned to love the thrill of exploration. Above all, he learned to assume responsibility and to demonstrate resourcefulness in time of danger. Bruce is a well-drawn character and his growth as the story develops is well-described. It is a story that will probably have a wide appeal to boys.

—From "Little Girl from the City."

—RALPH ADAMS BROWN.

THE CHESTRY OAK. By Kate Seredy. New York: The Viking Press. 1948. 236 pp. $2.50.

The story of Michael, Prince of Chestry, who escaped from the German Occupation and came to America. He brings with him an acorn from the Chestry oak and an American GI brings the black horse Midnight that was Michael's favorite in Hungary. A moving story with fifteen beautiful drawings by the author.

PEACHTREE ISLAND. By Mildred Lawrence. Illustrated by Mary Stevens. New York: Harcourt, Brace & Co. 1948. 224 pp. $2.25.

There is a warmth, a naturalness about this story that make it exceptional. Cissie, who has been handed about from one relative to another, goes to her Uncle Eben, who grows peaches on Peachtree Island. She learns all about growing peaches for the market and finds in Uncle Eben an amusing, sensible, thoroughly satisfying companion. Cissie's story has humor and unflagging interest.

THE ISLE OF QUE. By Elsie Singmaster. Decorations by Elmer Hader, New York: Longmans, Green & Co. 1948. 152 pp. $2.25.
Reviewed September 18, 1948.

DAUGHTER OF THE MOUNTAINS. By Louise Rankin. Illustrated by Kurt Wiese. New York: The Viking Press. 1948. 183 pp. $2.
Reviewed May 8, 1948.

PLAYTIME IN CHERRY STREET. By Pamela Bianco. New York: Oxford University Press. 1948. 95 pp. $2.
Reviewed October 16, 1948.

CANADIAN SUMMER. Written and Illustrated by Hilda van Stockum.

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New York: The Viking Press. 1948. 191 *pp.* $2.50.
Reviewed May 8, 1948.

MY BROTHER MIKE. By Doris Gates. New York: The Viking Press. 1948. 191 *pp.* $2.50.

The story of a ten-year-old boy who is "boarded out" to a rather disagreeable couple in California. Mr. Perkins gives Billy a fox terrier puppy, and one day he meets a tramp. These two events bring Billy what he lacks: affection, companionship, and security. A fine story and a most lovable character.

BOOM TOWN BOY. Written and Illustrated by Lois Lenski. Philadelphia: J. B. Lippincott Co. 1948. 175 *pp.* $2.50.

This story of the Oklahoma oil country follows the pattern of Miss Lenski's other regional stories. Grandfather Robinson strikes oil in his farm and gets rich. Young Orvie and his sister share in the excitement and in the sudden wealth. They learn that money does not necessarily mean happiness.

RICARDO'S WHITE HORSE. By Alice Geer Kelsey. Illustrated by Joseph W. Hopkins. New York: Longmans, Green & Co. 1948. 179 *pp.* $2.25.

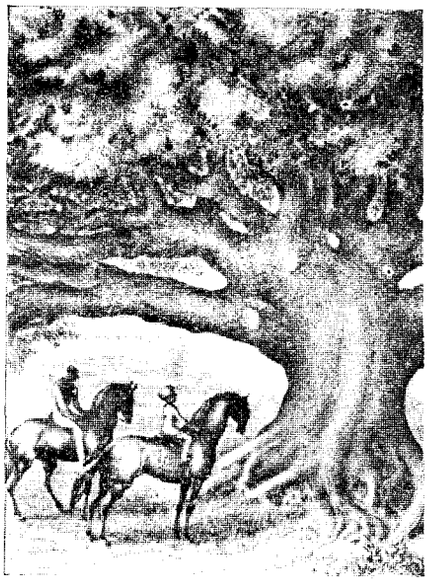
Young Ricardo Lopez lives in Puerto Rico, out in the country where his father was a road-mender. The story tells how Ricardo won the white horse Blanquita by caring for his father's stretch of road in an emergency. A good picture of Puerto Rico and its people.

WANTED: TWO BIKES. By Walter Retan. Illustrated by Frederick T. Chapman. New York: Aladdin Books. 1948. 174 *pp.* $2.50.

Two very natural and likable small boys, Bill and Paul, spend most of their summer holidays earning money for bicycles. The setting is a little town in Pennsylvania, and the story has humor and variety. A well designed book with black and white drawings and an especially attractive type.

THE INVISIBLE ISLAND. By Dean Marshall. Illustrated by Christine Price. New York: E. P. Dutton & Co. 1948. 191 *pp.* $2.50.

The Guthrie children discover that the land beyond their brook is really an island "entirely surrounded by water." They proceed to camp out there as "castaways." They have exciting adventures with skunks and other creatures, find a cave, build a stone house, etc. They are very attractive people, including their father and mother. Many drawings and a map end-paper show the island.



From "The Chestry Oak."

RIDING THE PONY EXPRESS. By Clyde Robert Bulla. Illustrated by Grace Paull. New York: Thomas Y. Crowell Co. 1948. 95 *pp.* $2.50.

Dick Park travels alone from New York to St. Joseph in Missouri, where his father is one of the riders of the Pony Express. His father leaves him with the Kelly family in Nevada, and he has some rather "hair-raising" adventures. Finally he "rides the Express" himself, and then goes with his father and an Indian boy to California. A good adventure story for younger boys and girls.

MICK AND MACK AND MARY JANE. By Richard Bennett. New York: Doubleday & Co. 1948. 47 *pp.* $1.75.

Mick was an Irishman, Mack was a Scotchman, and Mary Jane was a mouse. They lived in a cabin in the woods. The story tells—in words and amusing black and white drawings—how Mary Jane saved the two woodsmen when they were threatened by a forest fire.

RAINBOW FOR ME. By Martha Gwinn Kiser. Illustrated by Eloise Wilkin. New York: Random House. 1948. 126 *pp.* $2.

The story of little Ruey Sarvis, who lived in Indiana fifty years ago. She is an orphan who lives, not too happily, with Aunt Tood. Then Gramma comes to visit, decides to stay and have a house of her own. She asks Ruey to live with her, and the story tells how they settled down happily together in the new house.

A TOUCHDOWN FOR DOC. Written by Marion Renick. Illustrated by Dwight Logan. New York: Charles Scribner's Sons. 1948. 170 *pp* $2.

The author of "Swimming Fever" and other stories for younger boys and girls tells the tale of Herbie and the six-man football team that was coached by Doc of the traveling carnival and won the game that made Doc a permanent citizen of Winston. A good story with practical directions for a six-man football team.

THE SEA OF ADVENTURE. By Enid Blyton. With Illustrations by Stuart Tresilian. New York: The Macmillan Co. 1948. 220 *pp.* $2.50.

The fourth in a series of the adventures of four English children: Jack, Dinah, Lucy Ann and Philip. This time they go on a bird-hunting expedition in the waters north of the British Isles and get mixed up with a gang of international gun-runners.

THE WHITE WINTER. By Elizabeth Bleeker Meigs. Illustrated by Frederick T. Chapman. Indianapolis: The Bobbs-Merrill Co. 1948. 209 *pp.* $2.50.

A sequel to "Scarlet Hill" in which Miss Pooh's parents adopt a French war orphan and she introduces him to the farm animals and the mountain country. It includes a Gaelic Christmas legend read to the children by Miss Pooh's father.

CRAZY CREEK. By Evelyn Sibley Lampman. Illustrated by Grace Paull. New York: Doubleday & Co. 1948. 211 *pp.* $2.50.

The story of Judy McCallum, who rowed down the millrace into the past and spent a year with her great-grandfather and his family. Excellent background of Oregon in the days of the pioneers.

THE HOUSE OF THE SWAN. By Elizabeth Coatsworth. Illustrated by Kathleen Voute. New York: The Macmillan Co. 1948. 165 *pp.* $2.50.
Reviewed July 10, 1948.

BLUE SPRING FARM. By Claire Hichet Bishop. New York: The Viking Press. 1948. 183 *pp.* $2.
Reviewed May 8, 1948.

SPOOKS OF THE VALLEY. By Louis C. Jones. Illustrated by Erwin H. Austin. Boston: Houghton Mifflin Co. 1948. 111 *pp.* $2.50.
Reviewed June 12, 1948.

THE BEAVER ROAD. By Isabel Couper. Illustrated by Mary Stevens. New York: Henry Holt & Co. 1948. 152 *pp.* $2.50.
Reviewed May 8, 1948.

MANUEL GOES TO SEA. Written and Illustrated by Harvey K. Fuller. New York: Whittlesey House. 1948. 96 *pp.* $2.
Reviewed June 12, 1948.

THE STEAM SHOVEL FAMILY. By Irmegarde Eberle. Illustrated by

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Connie Moran. Philadelphia: David McKay. 1948. 187 *pp.* $2.
Reviewed July 10, 1948.

THE BARKINGTONS. By Robin Palmer. Pictures by Flavia Gag. New York: Harper & Bros. 1948. 112 *pp.* $2.
Reviewed September 18, 1948.

THREE LITTLE CHINESE GIRLS. By Eleanor Frances Lattimore. New York: William Morrow & Co. 1948. 128 *pp.* $2.
Reviewed September 18, 1948.

THE BIG WAVE. By Pearl Buck. Illustrated with Prints by Hiroshige and Hokusai. New York: The John Day Co. 1948. 61 *pp.* $2.
Reviewed March 13, 1948.

APPLESEED FARM. By Emily Taft Douglas. Illustrated by Anne Vaughan. New York: Abingdon-Cokesbury Press. 1948. 128 *pp.* $1.50.
Reviewed April 10, 1948.

RIVER DRAGON. By Carl D. Lane. Drawings by Charles Banks Wilson. Boston: Little, Brown & Co. 1948. 106 *pp.* $2.50.
Reviewed April 10, 1948.

SLEIGH BELLS FOR WINDY FOOT. By Frances Frost. Illustrated by Lee Townsend. New York: Whittlesey House. 1948. 184 *pp.* $2.
To be reviewed Dec. 11, 1948.

ELSA'S SECRET. By Eve Grey. Illustrated by Gertrude E. Howe. New York: Doubleday & Co. 1948. 175 *pp.* $2.25.
A story of a Minnesota village and Elsa, who wanted to be Snow White in the Christmas play. Good background and atmosphere and appealing, natural characters. Illustrations that fit the story. —R. H. V.

WISH ON AN APPLE. By Shannon Garst. Illustrated by Jon Nielson. New York: Abingdon-Cokesbury Press. 1948. 192 *pp.* $2.
The story of a family of migrant workers who follow the fruit crops through California and into Oregon. At the end they realize the dream of a home of their own. —R. H. V.

PEDRO'S CHOICE. By Catherine Blanton. Illustrated by Harold Price. New York: Whittlesey House. 1948. 64 *pp.* $2.
This story of Pedro in Mexico, who wanted to be a bull-fighter and finally decided to be an artist, has such good illustrations that it is almost a picture book. Pedro, the bull, and the Mexican background are vivid in both text and pictures.

Stories for Older Boys and Girls

HIGH TRAIL. By Vivian Breck. Illustrated by Leonard Weisgard. New York: Doubleday & Co. 1948. 214 *pp.* $2.50.

THIS is an unusual book and a singularly refreshing one. It is the story of Chloe Cassidy's advance from girlhood into womanhood under the stress of danger and responsibility. It is in the character of its heroine and the two men who help her in the crisis that the book shows strength and originality. Chloe and her father are on a fishing trip in the Sierra Nevada Mountains of California. Mr. Cassidy falls, and is badly injured. They are quite alone in the little camp, and it is too late in the season for other fishermen to be anywhere near them. The only possible way to get help is for Chloe to cross the summit of Mt. Whitney and follow the long trail down the mountain to the nearest town. She makes her father as comfortable as possible, and starts out alone. Cold, uncertainty on a strange trail, the sickness that comes at a very high altitude bring her to near tragedy when she meets two young men—expert mountain climbers who have fought together in the Second World War. The action takes them to the summit of Mt. Whitney and a little shelter, where they spend the night, then to the town, where they have dinner together and send help to Chloe's father.

The background of the Sierras and the details of mountain climbing are obviously written from experience, and there is one unusually fine description of a sunrise after a difficult night. But it is the insight, the lack of sentimentality, and the skill in drawing Chloe and David Starling that make this book so satisfying. Through her terrible experience Chloe passes from a secure, dependent girlhood to womanhood and the awakening of love. It is a moving and a convincing characterization. Leonard Weisgard's drawings of the Sierras are beautiful.

PHANTOM BACKFIELD. By Howard M. Brier. Illustrated by Jay Hyde Barnum. New York: Random House. 1948. 246 *pp.* $2.50.

ALTHOUGH this is a high-school story, it is a bit tame for the older students. Boys in junior high will like it, whether they are interested in football or only want a good story.

When old Central High is closed, the backfield of the football team is scattered among other schools in the city. At first their loyalty to the old school threatens to spoil their game, disrupt their friendship, and make them social misfits. This is especially true of Steve Morgan, the most sensitive of the four boys. To make it worse for him, he is suspected of a a crime that may wreck his school career. Had it not been for little Yogi Zimmerman, the amateur detective, there is no telling what might have happened. But Yogi solves the mystery, the phantom backfield is reunited in time to win the all-state title. The spirit of old Central High marches on.

It is mainly a football story. Four games are described in detail, one with the usual minute-to-play finish. But there is also a skiing adventure, a couple of fist fights, a girl, and other natural elements of high-school life. The conversation is natural, and the situations not overdrawn.—M. P. A.

AB CARMODY'S TREASURE. By Cyrus T. Fisher. Pictures by Lou Block. New York: Henry Holt & Co. 1948. 280 *pp.* $3.

IN that fine story—"The Avion My Uncle Flew"—one of the most amusing descriptions is that of an American boy trying to speak French. In this book, it is Spanish that Ab Carmody learns to speak and the process is even funnier. Ab learns most of his Spanish from the proprietor of a traveling circus in Guatemala, and every word that Señor Figascar teaches him has a bearing on the mystery of Ab's treasure, although Ab does not know it at the time. The treasure was left to Ab by his mother's uncle, old General Acenas of Solola in Guatemala. When Ab's father, who was a famous flier, was killed in a training flight in New Mexico, Ab started for Solola and the general. He reached the strange, remote family home before the general died and was given the little book that held the secret of the treasure. His adventures, after that, are exciting enough to hold almost any reader enthralled. He runs away from the man who is trying to get the little book from him, and joins the traveling circus of Señor Figascar. He is helped, and also hindered, by Señor Figascar's daughter, Maria. He goes through exceedingly difficult times, and comes within a very narrow margin of losing his life. When "Dr. Pete" rescues him and takes him back to California, Ab discovers the secret of the treasure. It is an unexpected and a very clever ending to an exceptionally good story. A crisp, effortless humor runs all through it like a golden thread.

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SWAMP SHADOWS. By Dee Dunsing. Illustrated by Ralph Ray, Jr. New York: Longmans, Green & Co. 1948. 226 *pp.* $2.50.

NO adventure-loving reader will lay down this book before he has found out how young Hart Whitley and Charles Parkson encounter the Indians. "Swamp Shadows" close around the two boys as soon as they enter Tallahassee. They are mysteriously robbed the very first night, but, with undaunted pioneer spirit, they go ahead and build a cabin on Pennitke Creek. Stirred by the many Indian outrages, Hart and Charles join in an expedition against the Seminoles and share in the events that preceded the Second Seminole War of 1835.

There are many dramatic incidents in this story. Mysteries are solved and the villain of the tale, a not entirely convincing satin-clad tea drinker, perishes in a gruesome fashion. Made wiser by their experiences, Hart and Charles learn that justice can exist in opposite camps. They take a young Indian into partnership. In the last chapter we leave them, planning to rebuild the ruined settlement with the help of the Seminole Lo-Chaw.

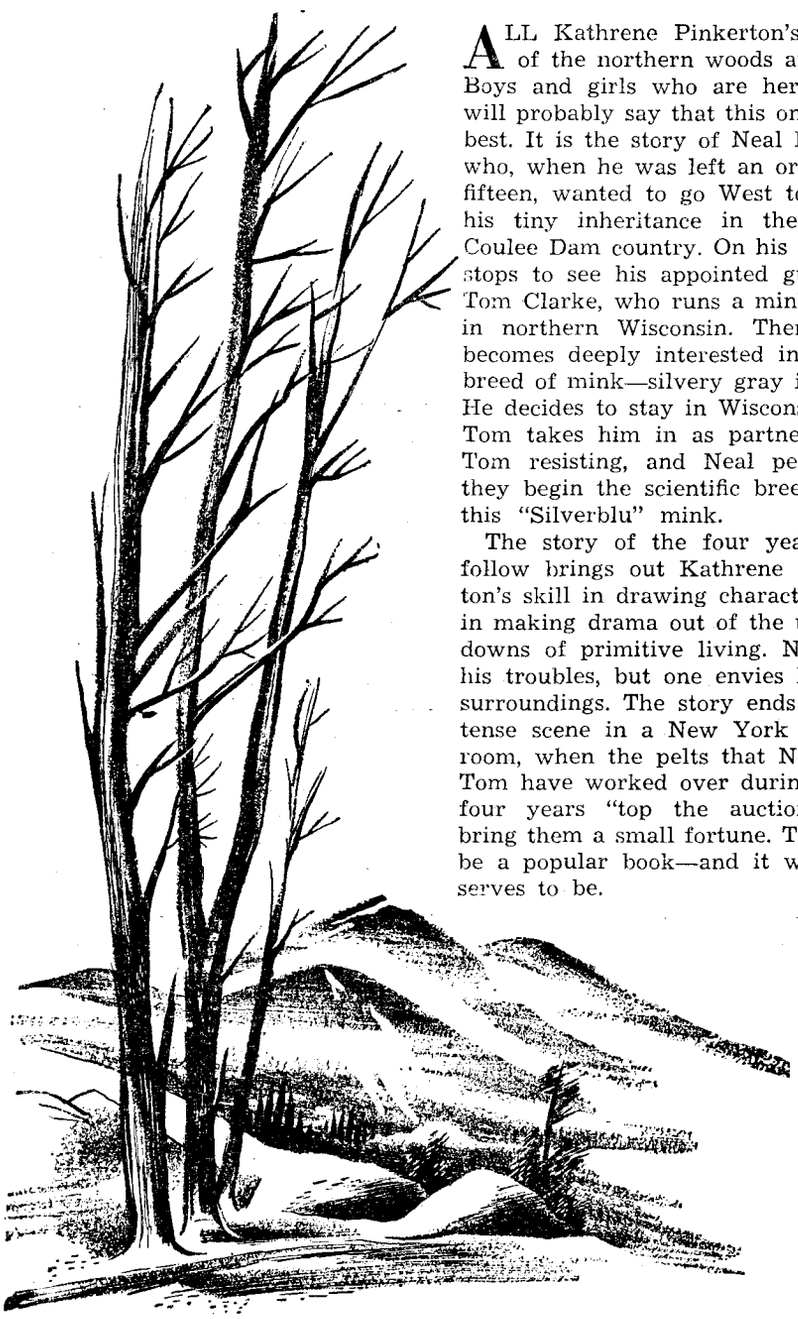
The author lives in Florida and is familiar with its history and with the background of the story. Ralph Ray in his black and white pictures has caught the book's spirit of the book.

—B. W. S.

A GOOD PARTNER. By Kathrene Pinkerton. New York: Harcourt, Brace & Co. 1948. 269 *pp.* $2.50.

ALL Kathrene Pinkerton's stories of the northern woods are good. Boys and girls who are her "fans" will probably say that this one is the best. It is the story of Neal Bartlett, who, when he was left an orphan at fifteen, wanted to go West to invest his tiny inheritance in the Grand Coulee Dam country. On his way, he stops to see his appointed guardian, Tom Clarke, who runs a mink ranch in northern Wisconsin. There Neal becomes deeply interested in a new breed of mink—silvery gray in color. He decides to stay in Wisconsin, and Tom takes him in as partner. With Tom resisting, and Neal persisting, they begin the scientific breeding of this "Silverblu" mink.

The story of the four years that follow brings out Kathrene Pinkerton's skill in drawing characters and in making drama out of the ups and downs of primitive living. Neal has his troubles, but one envies him his surroundings. The story ends with a tense scene in a New York auction room, when the pelts that Neal and Tom have worked over during those four years "top the auction" and bring them a small fortune. This will be a popular book—and it well deserves to be.



—*From "High Trail."*

CORN GOLD FARM. By Paul Corey. New York: William Morrow & Co. 1948. 223 *pp.* $2.50.

The author of "Shad Haul" and "Five-Acre Farm" has for his theme in this book the vitally important subject of soil conservation. The story tells of the Blake family who inherited a worn-out farm and, through young Earl Blake's knowledge and initiative, brought it back into full production. There is the usual prejudice against modern methods of farming, but Earl goes on and in the end proves the value of scientific crop raising. A satisfying story and one that will interest young people in modern farming.

GENTLEMEN, HUSH! By Jere Wheelwright. Illustrated by Ralph Ray. New York: Charles Scribner's Sons. 1948. 193 *pp.* $2.50.

IN a year rich with good stories for older boys and girls, this is one of the best. It is a story of the American Civil War and it has three heroes. Harry Ashwood, Tom Stewart, and Stacy Harris find themselves caught between units of the Federal troops in Virginia two days before General Lee's surrender at Appomattox. They are all Confederates. "Ash" comes from an old Virginia family, Tom is from Baltimore, and Stacy is a Tennessee mountain boy. Ash and Tom are cavalrymen and have their horses. Stacy has nothing but a stout heart and an irresistible sense of humor. Together they go through the tragedy of the surrender and, with the other ragged, weary, hungry Confederate troops, say goodbye to "Marse Robert." Then they start off across the country to the estate near Washington that Ash has inherited. They find it in ruins—the house and outbuildings burned down, the fields and gardens wrecked. A faithful old Negro butler has saved some china and linen, and the little stone building that houses the spring is still standing. The effort of the three boys to start life again is curiously moving—in the light of two world wars and their aftermath. Conditions may change with the passing of years, but readjustment to the wreckage and hatred that follows war does not change. The three are just beginning to earn enough to keep them from starvation when Ash is accused of the murder of an estate agent nearby. He is defended by no less a person than Colonel Mosby of the Mosby Rangers. In a tense scene the real murderer is exposed, and the three go back to Greenlawn to begin again the building up of order and decency out of utter chaos.

It takes great skill to create three

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characters as appealing and as varied as these three boys. In their talks together, in their attitude toward tragedy and poverty and uncertainty, their humor never fails. It shines and sparkles through every page of their story. It is a story rich in value for adults as well as for boys and girls. Ralph Ray has made some fine drawings to illustrate it.

SAIL AWAY. By Robb White. Illustrated by Dorothy Bayley Morse. New York: Doubleday & Co. 1948. 243 *pp.* $2.25.

A melodramatic and, in some ways, hard-to-credit tale of two boys and a girl who are carried away in a sloop from the coast of Florida out into the Atlantic. No one of them knows anything at all about sailing, but they find on board a book that tells them the fundamentals. They are pursued by a "villain" who is engaged in smuggling opium into the United States and has been discovered by the children's father—a Government agent. Storm, fog, near-drowning, near-dying of thirst, gunplay, and various other hazards follow one another in quick succession. Finally they are rescued by the Coast Guard, and the opium-runner is turned over to Federal justice. An exciting book that will doubtless please boys and girls as a good detective story pleases some of their elders.

THAT GIRL OF PIERRE'S. By Robert Davis. Illustrated by Lloyd Lozes Goff. New York: Holiday House. 1948. 230 *pp.* $2.50.

THE girl is Danielle Dufour, who, with her grandmother and her little brother Jeannot, came back after the close of the Second World War to their village of Arsac in the wine-making country of southern France. Danielle's father and mother and her lover, Marc, are missing. The tired, discouraged village people are dominated by a greedy, hard-boiled merchant who is suspected of collaborating with the enemy. Danielle's inheritance, the Dowry Field, has been taken over by this man with the help of the village notary. It is the story of a young girl's valiant fight to bring order and decency back to her village and to her own life, after the disruption of war. The people of Arsac are typical French farmers, people whose life is bound up in their feeling for the land. It is a modern, postwar touch to bring into the story the government-sponsored "co-ops" that finally drove out the villain of the tale and brought plenty back to Arsac. Armed Guichard is a bit overdrawn, perhaps, and the story is carelessly written. The people use American idiom and even American slang — which does not harmonize with them or their background. Still, it is an absorbing story.

The illustrations are unusual, and the end-papers lovely in design.

HIGH HARVEST. By Elizabeth Low. Illustrated by Douglas W. Gorsline. New York: Harcourt, Brace & Co. 1948. 288 *pp.* $2.50.

Zan took for granted the lot of farmers in the Vermont mountains—hard, unending work and meager results. But these mountains and valleys were her home, and she loved them unreasoningly. When men representing the government came to survey the region for a reforestation project, Zan awoke to several things—her

—From "Gentlemen, Hush!"

love for the village and her mountain home, her willingness to work in order to save it, and a realization that the local farmers could get much more from their soil by working together and using modern methods.

The progress of a cooperative effort among the farmers which proved to the government that the land was worth farming and thereby saved their village and their homes is the theme of this thoughtful and often exciting novel. Zan is a heroine to remember, gentle and sensitive, but strong to meet a challenge, true child of the soil who finds her joy in woods and mountains and in physical activity, with a quick ingenious mind and high courage in a crisis. The tempo of the book is slow, for it is concerned with its characters and their dreams, but there are exciting incidents and the love story is sincere and beautiful. This is a regional novel that deserves a long life. The drawings have strength and atmosphere.

—R. H. V.

PRISONERS OF THE REDWOODS. By Alfred Powers. New York: Coward-McCann. 1948. 246 *pp.* $2.50.

In the early 1850's when men were making quick fortunes in the California gold fields—and often losing them even more quickly—two teenage boys left San Francisco in search of adventure. Ezra Tracy worked for his mother in her highly respectable hotel. Harry Thurston was a clerk in the office of a land speculator. Both jobs seemed humdrum in comparison with the adventure and sure fortune of a gold strike. Among giant trees, centuries old, the two boys found disillusionment, hard work and danger, mystery and conflict. Through perseverance and courage they finally achieved financial security, a vocation, and self-dependence. This is a story unusual in its approach, rapid and dramatic in its presentation, satisfying in plot. —R. A. B.

CLAY FINGERS. By Adele De Leeuw. New York: The Macmillan Co. 1948. 230 *pp.* $2.50.

One step backward—and Laura Carpenter tripped and fell down the long stairway. And so she lay in a hospital instead of winning a tennis tournament. When her friends returned to college Laura was forced to stay behind and spend a whole year recuperating from her injury. The book traces the gradual change of the sport-loving, competitive Laura into a poised, unselfish person absorbed in her new interest in ceramics. Through her own experience of the therapy of working in clay she gained insight into the needs and the possibility of helping groups of underprivileged children and the disabled. She met many gifted and interesting people, including Drew Maitland, who provides the romantic interest in her story.

The vocational angle of this gives the story depth. At times there are minor situations that seem a bit overdrawn, but young readers will probably not mind this. —R. A. B.

PENNYWEATHER LUCK. By Margaret Ann Hubbard. New York: The Macmillan Co. 1948. 243 *pp.* $2.50.

The story of a large and very natural and appealing family living on the Mississippi River near New Orleans. All the Pennyweathers are lively and interesting and the other characters are equally well drawn. "Ole Man River" dominates a book that holds its drama and its unusual background from the first page to the last.

RIVER OF WOLVES. By Stephen W. Meader. Illustrated by Edward

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Shenton. New York: Harcourt, Brace & Co. 1948. 249 *pp.* $2.50.

The story of Dave Foster, who was taken prisoner by the Indians on his uncle's Maine farm. He stays with them in Canada all winter and then escapes with another prisoner, brave young Nancy. A skilful and exciting story with a vivid sense of the period. —R. H. V.

THE LONG PORTAGE. By Herbert Best. Illustrated by Erick Berry. New York: The Viking Press. 1948. 250 *pp.* $2.50.

The story of Philip Dearborn, who ran away from the Dutch in New York to fight with Roger's Rangers in the French and Indian War. A fine characterization of Lord Howe before Ticonderoga and a convincing background of upper New York State.

BOUND FOR SINGAPORE. By Howard Pease. New York: Doubleday & Co. 1948. 243 *pp.* $2.50.

The adventures of Chet Hardy in a voyage on a tramp freighter from San Francisco to New York. One of his shipmates is a little dachshund dog called Dungaree, who is smuggled on board. A good story of a young writer who wanted to "see life" before he wrote of it.

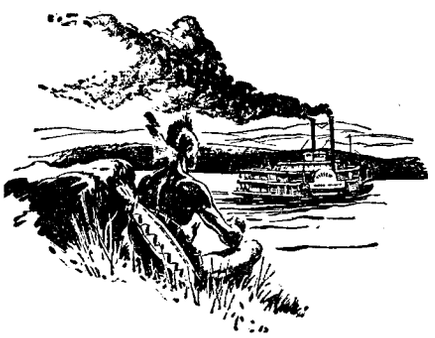
SCARFACE. By André Norton. Illustrated by Lorence Bjorkland. New York: Harcourt, Brace & Co. 1948. 263 *pp.* $2.75.
Reviewed October 16, 1948.

BUFFALO GOLD. By Geraldine Wyatt. Illustrated by E. A. Furman. New York: Longmans, Green & Co. 1948. 184 *pp.* $2.25.
Reviewed October 16, 1948.

WATCH FOR A TALL WHITE SAIL. By Margaret E. Bell. New York: William Morrow & Co. 1948. 222 *pp.* $2.50.
Reviewed March 13, 1948.

DARK HOUSE ON THE MOSS. By Constance Savery. Decorations by Clifford N. Geary. New York: Longmans, Green & Co. 1948. 216 *pp.* $2.50.
Reviewed March 13, 1948.

MARY MONTGOMERY, REBEL. By Helen F. Daringer. Illustrated by Kate Seredy. New York: Harcourt, Brace & Co. 1948. 222 *pp.* $2.50.
Reviewed April 10, 1948.



HIGH POCKETS. By John R. Tunis. New York: William Morrow & Co. 1948. 189 *pp.* $2.50.
Reviewed March 13, 1948.

BLUE DOWRY. By Florence Maule Updegraff. Illustrated by Robert Doremus. New York: Harcourt, Brace & Co. 1948. 271 *pp.* $2.75.
Reviewed June 12, 1948.

EVERGLADE GOLD. By Bert Sackett. Illustrated by Kurt Werth. New York: Random House. 1948. 249 *pp.* $2.50.
Reviewed July 10, 1948.

KING'S MAN. By C. M. Edmonston, and M. L. F. Hyde. Decorations by Avery Johnson. New York: Longmans, Green & Co. 1948. 281 *pp.* $2.50.
Reviewed July 10, 1948.

THE THEFT OF THE GOLDEN RING. By Isabelle Lawrence. Illustrated by Charles V. John. Indianapolis: The Bobbs-Merrill Co. 1948. 309 *pp.* $2.
Reviewed August 14, 1948.

SEA CHANGE. By Kathryn Worth. New York: Doubleday & Co. 1948. 240 *pp.* $2.25.
Reviewed August 14, 1948.

BEANY MALONE. By Lenora Mattingly Weber. New York: Thomas Y. Crowell Co. 1948. 186 *pp.* $2.50.
Reviewed August 10, 1948.

WHERE THE HEART IS. By Janet Lambert, New York: E. P. Dutton & Co. 1948. 192 *pp.* $2.25.
Reviewed September 18, 1948.

SOMEBODY ELSE'S SHOES. By Florence Lowe. Pictures by Dorothy Bayley. New York: Rinehart & Co. 1948. 153 *pp.* $2.25.
Reviewed June 12, 1948.

THE SECRET OF THE BURIED TOMB. Written and Illustrated by Clayton Knight. New York: Alfred A. Knopf. 1948. 311 *pp.* $3.
Reviewed March 13, 1948.

SUNNYCOVE. By Amelia Elizabeth Walden. New York: William Morrow & Co. 1948. 256 *pp.* $2.50.
Reviewed October 16, 1948.

THE TURNING POINT. By Ed Fitzgerald. New York: A. S. Barnes & Co. 1948. 236 *pp.* $2.50.

A good baseball story about a natural, high-spirited boy at the White Plains High School who is asked to play minor-league ball with the Yankees. He finally decides to go through college first.

—Illustrations from "Gold Prospector."

PASS THAT PUCK! By Richard T. Flood. Illustrated by C. L. Hartman. Boston: Houghton Mifflin Co. 1948. 136 *pp.* $2.50.

An exciting hockey story against the background of a New England school.

THE RING OF DANGER. By Alfred H. Bill. Illustrated by Frederick T. Chapman. New York: Alfred A. Knopf. 1948. 259 *pp.* $3.

This is a romance of England in the time of Queen Elizabeth. Its theme is a plot to put Mary, Queen of Scots, on the English throne. There is plenty of action and two excellent characters—Prosper Grange and the sea captain, old Diggory.

EVER AFTER. By Phyllis A. Whitney. Boston: Houghton Mifflin Co. 1948. 279 *pp.* $2.50.

A skilful and understanding story of Marcel, who came to New York to become an artist, and Chris, a young writer. In spite of warnings, they want marriage and successful careers. Good background and excellent characterization make this an absorbing novel. —R. H. V.

BY SUN AND STAR. By Vanya Oakes. New York: The Macmillan Co. 1948. 166 *pp.* $2.50.

The story of three of the Chinese students who made the incredible trip from Shanghai to Free China during the war between China and Japan. A vivid picture of the old China and the new in the war years.

SALTWATER SUMMER. By Roderick L. Haig-Brown. New York: William Morrow & Co. 1948. 256 *pp.* $2.50.

The author of "Starbuck Valley Winter" tells an exciting, thoroughly convincing story of deep-sea fishing off the coast of British Columbia. Don Morgan and Tubby Miller of the earlier book are the chief characters.

RED EMBERS. By Dorothy Lyons. Illustrated by Wesley Dennis. New

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York: Harcourt, Brace & Co. 1948. 262 *pp.* $2.50.

The heroine of this story is a girl who lives on a ranch in California. Phil Baker trains Red Embers as a polo pony and is accepted as a member of a Western women's polo team. She finally plays in a very exciting "East-West" tournament on Long Island and is put on the all-American team. An unusually good sports story.

GOLD PROSPECTOR. By William Marshall Rush. Decoration by Arthur Harper. New York: Longmans, Green & Co. 1948. 232 *pp.* $2.50.

The adventures of Seth Monroe, who went West to prospect for gold. It is a swift-moving, realistic picture of the rush to find gold, the river boats, the mining towns, the rough, dry mountain slopes where Seth camped alone for weeks.

Poetry and Music

SUMMER GREEN. By Elizabeth Coatsworth. Illustrated by Nora S. Unwin. New York: The Macmillan Co. 1948. 86 *pp.* $2.

THIS new collection of fresh and imaginative poems by Elizabeth Coatsworth is illustrated with black and white drawings that are as imaginative and as lovely as the poems themselves. We would love to see the picture that illustrates "The Other Side of the World" on a larger page with better reproduction. It has the charming detail that children like to follow, and it leads them into sheer enchantment. There is great variety here. Poems of nature that reflect Miss Coatsworth's New England background, one fascinating poem about witches, an almost frighteningly eloquent poem about forest fires, a story poem called "Wise-Sarah and the Elf" that reminds one of Walter de la Mare, one exquisite Christmas poem, and many others. It is a slim little book that one could slip easily into a coat pocket. To share it with children, indoors or out, would be a memorable experience.

AN INHERITANCE OF POETRY. Collected and Arranged by Gladys L. Adshead and Annis Duff. With Decorations by Nora S. Unwin. Boston: Houghton Mifflin Co. 1948. 415 *pp.* $4.

Reviewed September 18, 1948.

THE ANGEL'S ALPHABET. By Hilda van Stockum. New York: The Viking Press. 1948. *No paging.* $1.50.

A slim book with black and white drawings of children and angels for each letter of the alphabet. A verse goes with each drawing. The one of Saint Michael and "X Is for Xmas" are, perhaps, the loveliest.

APRIL SHOWERS. Compiled by Katherine Love. Illustrated by Gary MacKenzie. New York: Thomas Y. Crowell Co. 1948. *No paging.* $1.

Reviewed April 10, 1948.

A ROCKET IN MY POCKET: The Rhymes and Chants of Young Americans. Compiled by Carl Withers. Illustrated by Susanne Suba. New York: Henry Holt & Co. 1948. 216 *pp.* $3.50.

Carl Withers has spent six years collecting these rhymes, from verbal sources chiefly. They are new in the sense that children have changed the old ones to suit themselves. They are divided into fourteen sections, with spirited black and white drawings on almost every page.

THE GOLDEN MOTHER GOOSE. Selected by Jane Warner. Illustrated by Alice and Martin Provensen. New York: Simon & Schuster. 1948. 96 *pp.* $1.50.

The illustrators of "The Fireside Book of Folk Songs" have made a humorous and original Mother Goose. Pictures for every verse are printed in color like an old-fashioned sampler. Especially lovely end-papers.

CLAUDE OF FRANCE: The Story of Debussy. By Harry B. Harvey. Illustrated by Salcia Bahnc. New York: Allen, Towne & Heath. 1948. 190 *pp.* $2.75.

A biography of Claude Debussy that is not only a life of the composer but an interesting picture of social and artistic France in the last half of the nineteenth century. It would appeal to adults and young alike.

SLAVONIC RHAPSODY: The Life of Antonin Dvorak. By Jan van Straaten. Illustrated by Marion Kohs. New York: Allen, Towne & Heath. 1948. 231 *pp.* $2.75.

A biography of the Bohemian composer with a complete bibliography of his compositions, a list of recommended recordings, and an index. It is not especially for children, but it would almost certainly interest older boys and girls.

VERDI: Force of Destiny. By Dena Humphreys. Illustrated by Hans Alexander Mueller. New York: Henry Holt & Co. 1948. 341 *pp.* $3.50.

The biography of the Italian composer by the author of "On the Wings of Song" in the Holt Musical Biography Series. For older boys and girls and for adults.

—From the jacket of "Summer Green."

History

INDIANS ON HORSEBACK. By Alice Marriott. Drawings by Margaret Lefranc. New York: Thomas Y. Crowell Co. 1948. 136 *pp.* $2.50.

THIS is an admirable, authentic account of the life and activities of the Indians who once lived on the great plains in the center of the United States. The author, an experienced ethnologist who has lived with descendants of the original inhabitants of this area, writes about her subject with sympathetic understanding. She relates their way of life from birth to death; explains their interesting customs, courtships, and ceremonies, describes how illnesses were treated, and tells in detail how foods were prepared and cooked. There is also complete information about the way Indians made the things needed in everyday life.

Readers of this book cannot help but obtain new insight into the character and history of these "first Americans" as well as a vivid impression of the life of the Plains Indians.

—WILLIAM G. TYRRELL.

PAGEANT OF THE SEVEN SEAS. By Vernon Quinn. Illustrated by William Sharp. Philadelphia: J. B. Lippincott Co. 1948. 152 *pp.* $2.50.

THERE is a little of everything in this book: history, biography, geography, and natural science, but chiefly adventure and romance. Vernon Quinn has written an account of human bravery and daring from the time of the first venturesome explorers who sailed fragile caravels into unknown waters to recent long-distance airplane flights over well-charted courses. These are fascinating tales of the struggles of men

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Harper BOOKS for BOYS and GIRLS

Wait Till the Moon Is Full

By Margaret Wise Brown

An enchanting book about a small raccoon who wonders what the night is like—and finally finds out! With bright, moonlit pictures and the warmth of a happy home in it, this is a book of tenderness, humor and infinite charm. Pictures by GARTH WILLIAMS. Ages 3-6. $1.75

Smudge

By Clare Turlay Newberry

The author-artist of *Mittens, Marshmallow* and *April's Kittens* presents a delightful little family of Persians—Muff and Buster and their very new kittens, Junior, Betty Jo and Smudge. Matchless illustrations in pen, wash and conte crayon. Ages 3-6. $1.75

BILLY'S PICTURE

"Margret and H. A. Rey have concocted some more fun for the small fry. Billy the Bunny and his animal friends collaborate in drawing a composite picture . . . a strange animal emerges in a chuckle-provoking climax."—*Philadelphia Inquirer. Illustrated in 3 colors.* Ages 3-6. $1.00

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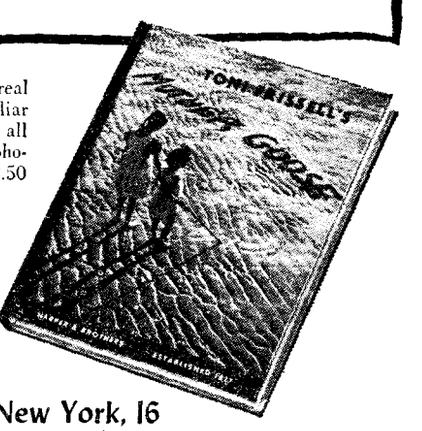

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against the natural perils of the world's oceans and exciting episodes of man-made dangers in stories of piracy, plunder, and conquest. In all these, however, the emphasis is on the expansion of the peoples living on the shores of the North Atlantic into the other six seas.

This is a book rich in information for anyone attracted to the lure of the sea. But it could have been made more valuable if it had included a few detailed maps instead of the six imaginative drawings.

—W. G. T.

SHRINE OF LIBERTY: THE ALAMO. By Olga W. Hall-Quest. Illustrated by Kurt Werth. New York: E. P. Dutton & Co. 1948. 120 *pp.* $2.25.

The defense of the Alamo by a handful of heroic Texans against overwhelming odds is a well-known incident in American history. Its story hardly needs retelling. Yet Olga Hall-Quest has written a brief record of the famous siege that is direct and fresh. The description of the battle for the Alamo is graphic but not lurid. Actually, this episode is only a small part of the book as the author has provided a background that begins with the original Spanish mission in the region of San Antonio. For those who would see in such a book the negation of good neighborliness, Mrs. Hall-Quest concludes with a plea for friendship and international harmony.

—W. G. T.

CHAINS FOR COLUMBUS. By Alfred Powers. Philadelphia: Westminster Press. 1948. 219 *pp.* $2.50.

When, on the morning of November 25, 1500, Francisco Perez was called upon by his master to deliver a keg of powder to the waterfront, the young apprentice started out on a career of high adventure. The powder was for a salute to the returning Christopher Columbus—but the Admiral of the Ocean Sea was being returned to Spain in chains. Francisco played a dangerous and important role in the removal of those chains. There followed a berth on Columbus's last voyage. Francisco was left behind in an engagement with natives, and his story moves rapidly on through danger, mystery, and intrigue to hidden riches and his King's appointment as the Grandee of Toltepec.

The action is swift and the plot replete with mystery and danger. Throughout the story there runs a thread of naturalness and authenticity. It is a story of the struggle for gold and power that marked the conquest of the New World.

—R. A. B.

FROM THE GROUND UP. By Canfield Cook. New York: Thomas Y. Crowell Co. 1948. 266 *pp.* $2.75.

Tom Benton turned from military to civilian aviation with the dream of bringing the air age to his home town. He established a little meadow airfield and gave flying lessons to high-school students. But wherever he turned in his efforts to build a larger airport, to attract visiting fliers, and to obtain planes for cargo as well as for passenger service, he met the implacable opposition of old Judge Stone. It took a series of spectacular events and a special election campaign conducted by aroused young citizens before Tom's plans could be realized.

This is a story with emphasis on aviation and the activities and interests of a group of active, enthusiastic young Americans. Less noticeable, but extremely important, is its quiet emphasis on the ways of democracy.

—R. A. B.

THE WILD WEST. By James Daugherty. Philadelphia: David McKay Co. 1948. *No paging.* $2.50.

A chronicle of the West, from the days of the explorers to the discovery of oil, told in vigorous, dramatic drawings and in verses that present the background and the people. It shows America, past and present, as it is seen through the eyes of an artist. An invaluable record, it would have been much more effective, probably, if it had been printed in black and white.

BUILDERS OF THE OLD WORLD. By Gertrude Hartman and Lucy S. Saunders. Illustrated by Marjorie Quennell. Maps by Magnusen Derwinski. Boston: Little, Brown & Co. 1948. 486 *pp.* $3.
Reviewed June 21, 1948.

THE STORY OF THE NEGRO. By Arna Bontemps. Illustrated by Raymond Lufkin. New York: Alfred A. Knopf. 1948. 240 *pp.* $3.
Reviewed August 14, 1948.

CALIFORNIA STEPPING-STONES. By Robert Kingery Buell. Illustrated by Margaret Marian Bailey. Stanford: Stanford University Press. 1948. 238 *pp.* $3.

The history of California, from the Indians and the Spanish Missions to the discovery of gold and oil and the coming of the railroads. It is told in incidents—"stepping stones"—with a child of the period as the central figure. Charming illustrations in black and white.

Biography

RED EAGLE: BUFFALO BILL'S ADOPTED SON. By M. O'Moran. Illustrations by Charles Hargens. Philadelphia: J. B. Lippincott Co. 1948. 212 *pp.* $2.50.

THIS is a biography in story form, and Red Eagle himself helped to tell the story. In his foreword Harold McCracken says of Buffalo Bill's adopted son: "Red Eagle was a typical Indian boy, with an inherited spirit free as the eagle's, a deep love of his native land, and a sincere respect for the ideals of his ancestors." Mabel O'Moran makes him a very appealing character. There is charm and humor and great common sense in this Choctaw boy who went with the famous Wild West Show to London, who—after Buffalo Bill's retirement—became a Texas Ranger in order that he might help rid his country of the "bad men" who were, to him, "a thorn in Texas." In the last scene, when he stages the rodeo to make some money for the little district school and, even more, to celebrate fittingly the passing of

—From "California Stepping Stones."

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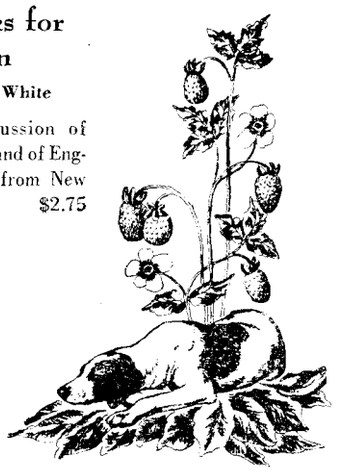

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the soul of Buffalo Bill, one feels the strength and the worth of Red Eagle's inheritance. It is a scene that is a healthy antidote to some of the things that have been written about the first Americans.

It is a direct story, simply told, that moves swiftly and easily from one adventure to another. Here and there the text is broken by the chanted poems that Red Eagle sings according to the custom of his people, but they heighten rather than retard the action. Here is America when the West was still a place of challenge and danger. Here is a boy who represents a phase of our history—a dramatic, appealing figure whose adventures are a part of the development of our country. The drawings of Red Eagle and of the cowboys and their ponies are effective.

REAPER MAN. By Clara Ingram Jusdon. Illustrated by Paul Brown. Boston: Houghton Mifflin Co. 1948. 156 *pp.* $2.50.

THIS is the well-told story of Cyrus Hall McCormick, who was born in Rockbridge County, Virginia, in 1809, and who became the foremost maker of farm machinery and one of mankind's greatest benefactors. It traces the growth of a man, the industry he founded, and the nation whose expansion it influenced.

A nice touch gives McCormick's farmer-blacksmith father full credit for the idea of the reaper. He built several machines, but they never quite worked. He believed that he had failed; but as Grandfather McCormick told young Cyrus, "Failure may be only something that doesn't work *yet*." The boy worked with his father and independently in the farm shop, and when he was twenty-two years old, came out with a reaper that really "rept." To finance its manufacture he and his family expanded the farming business and branched out into smelting iron. The panic of 1837 cleaned them out, and at thirty Cyrus seemed finished. But this is the story of an American pioneer. In 1842 he sold seven reapers. The next year he sold twenty-nine. In 1847 he moved his plant to Chicago, and two years after sold fifteen hundred machines. He was his own traveling salesman and, as business grew, he displayed perhaps his greatest talent—the ability to inspire confidence. It was said that his reaper extended the American frontier at the rate of fifty miles a year, and Secretary of War Stanton declared that without it the North might have lost the Civil War.

This is a worth-while book with effective black and white illustrations. —M. P. A.

THAT LIVELY MAN, BEN FRANKLIN. By Jeanette Eaton. Illustrated by Henry C. Pitz. New York: William Morrow & Co. 1948. 253 *pp.* $2.50.

A GREAT life can bear to be retold again and again. Each time the story gains a new accent or interpretation. It is Ben Franklin's "lust for life" that comes out especially in this book. "Yes, Franklin would live, love his friends, work, defend the rights of man and have fun in his own way so long as breath was in his body." One marvels anew, in reading this version of his life, at Ben Franklin's manifold gifts, at the passion for self-education which possessed him as a boy. His career from a printer, journalist, author, physicist, soldier, inventor to an internationally respected statesman makes engrossing reading. Not forgotten are his minor achievements. Wasn't he the first to mold type in America, to start a volunteer fire company, and a lending library? A life so long, so full of gifts and accomplishments could not be without its sorrow. It makes Franklin very human when we know that the loss of his little son was a grief so deep that it lasted all his life. "But he went faithfully on with his work."

The illustrations are true to the period and to the spirit of Ben Franklin. Boys and girls will add this story to their gallery of great men.

—B. W. S.

THE GENTLE WARRIOR: A Story of Dorothea Lynde Dix. By Corinne Low. Illustrated by William Sharp. New York: Harcourt, Brace & Co. 1948. 253 *pp.* $2.75.

THE author of the life of Robert Fulton tells here the story of a great nineteenth-century philanthropist. We follow with interest this record of a beautiful, self-willed girl, the daughter of a minister, who at the home of a great aunt in Worcester develops into a learned and unusual young lady. At the age of fourteen Dorothea teaches school in order to help her younger brothers, at twenty she writes a book to explain "common things" to her students. Her romance with a handsome and frivolous cousin comes to an end and she longs to lead a useful life. Her mission is a crusade in behalf of the mentally ill. Not an easy task, for in her time the insane were considered not much better than beasts. They were often chained to their cells, beaten, starved, and left to freeze. Dorothea pleaded with those in authority and obtained the help of leading educators and doctors.

In spite of her frail health, she traveled in lumber wagons through backward regions; she visited many states in her own country and many countries abroad. Her daring spirit upheld her delicate frame, and her soft voice and beautiful eyes persuaded her fiercest opponents. In fact, Dorothea, who had been shy as a young girl, met most of the famous people of her time: Abraham Lincoln, Whittier, Jenny Lind, Horace Mann, Louisa May Alcott and, in Europe, dukes, cardinals, and the Pope. Her story is a picture of American life from 1814 to 1864. Her spirit and her complete consecration to her "concern" reminds one vividly of the English Quaker Elizabeth Fry. When she died she had established in America thirty-two hospitals for the insane. Her story is moving in parts and inspiring all through. It is probably in harmony with the character of the "gentle warrior" that, from the middle of the book on, the "crusader" seems somewhat overshadowed by the crusade. The illustrations are especially dramatic when depicting the cruel fate of the demented. Readers will not easily forget the picture of "the old pauper tethered to the floor by an ox-chain." This book should mean a great deal to girls who seek their model not from the film world but from the world of modern saints.—B. W. S.

FIGHTING FRONTIERSMAN: The Life of Daniel Boone. By John Bakeless. Illustrated by Edward Shenton. New York: William Morrow & Co. 1948. 260 *pp.* $2.75.
Reviewed October 16, 1948.

PATSY JEFFERSON OF MONTICELLO. By Marguerite Vance. Illustrated by Nedda Walker. New York: E. P. Dutton & Co. 1948. 154 *pp.* $2.50.

The story of Thomas Jefferson's daughter from her eleventh year to her father's inauguration as President. It tells of her experiences in France and her romance with John

—*From "Patsy Jefferson of Monticello."*

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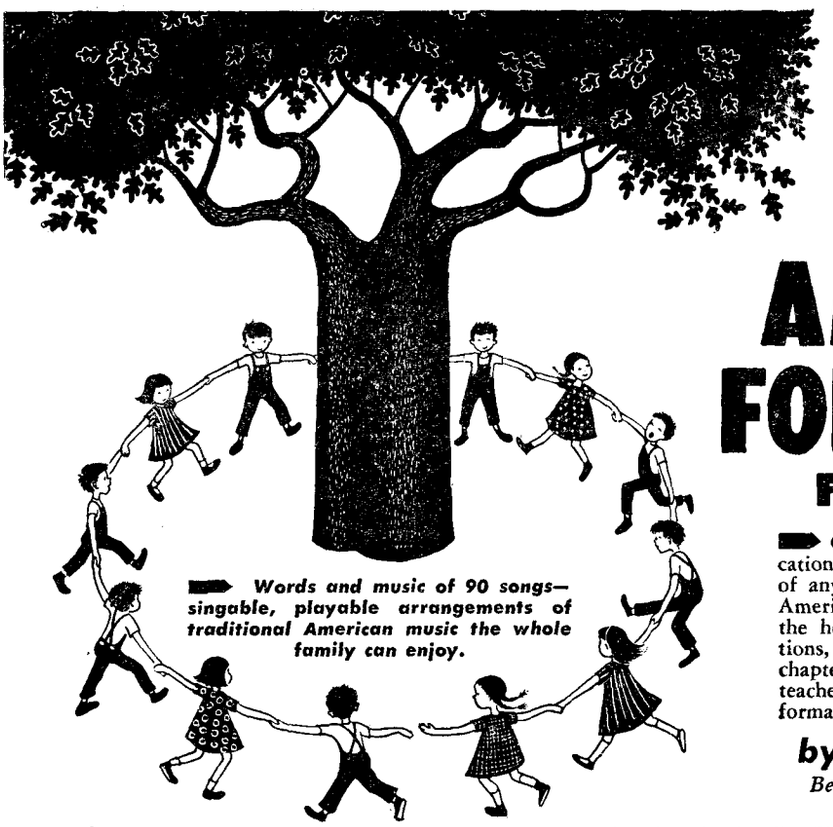

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Randolph. A well-told story with especially fine drawings, beautifully reproduced.

LITTLE DUCHESS: ANNE OF BRITTANY. Written and Illustrated by Emma Brock. New York: Alfred A. Knopf. 1948. 195 *pp.* $2.50.
Reviewed September 18, 1948.

NEHRU OF INDIA. By Cornelia Spencer. New York: The John Day Co. 1948. 184 *pp.* $2.50.
Reviewed July 10, 1948.

THE GREAT VENTURE. By T. Morris Longstreth. New York: The Macmillan Co. 1948. 185 *pp.* $2.50.
The story of the early years as a sculptor of Daniel Chester French. The scene is Concord in the time of Emerson, the Alcotts, Richard Dana, and other famous Americans. It is an unusually interesting biography, convincing and full of life.

JUDITH OF FRANCE. By Margaret Leighton. Illustrated by Henry Pitz. Boston: Houghton Mifflin Co. 1948. 231 *pp.* $2.50.
Reviewed May 8, 1948.

MY DIARY. By Margaret O'Brien. With Drawings by the Author and a Foreword by Lionel Barrymore. Philadelphia: J. B. Lippincott Co. 1948. 117 *pp.* $1.75.
A year in the life of this popular young person, as chronicled by herself. It is a lively, amusing record, introducing various famous people and places. Margaret herself emerges as a completely natural, honest little girl.

YOUNG KING DAVID. By Marian King. Drawings by Steele Savage. Philadelphia: J. B. Lippincott Co. 1948. 169 *pp.* $2.50.
Reviewed September 18, 1948.

ETHAN, THE SHEPHERD BOY. By Georgiana Dorcas Cedar. Illustrated by Helen Torrey. New York: Abingdon-Cokesbury Press 1948. 96 *pp.* $2.
Reviewed April 10, 1948.

—From "Stolen Pony."

Birds & Animals

STOLEN PONY. Written and Illustrated by Glen Rounds. New York: Holiday House. 1948. 154 *pp.* $2.

IN reading this story and looking at the illustrations one gets the impression that Glen Rounds, in previous incarnations, was both a horse and a dog! How else can he so vividly convey the sensations and the objectives of the two characters that dominate this fine story? It is a continuation of the story of "The Blind Colt," and it tells of the long, weary trek of the colt and his faithful companion, the dog, across the Bad Lands of South Dakota. Horse thieves steal the colt, and the dog follows him. The dog is, perhaps, the stronger character. He knows the way home. He realizes the limitations of the blind pony. Patiently and with ceaseless care, he directs the journey, guarding the pony against every danger along the way. It is a factual, detailed record—realistic and down to earth. The two characters are never given the attributes of humans. They are never even named, but we know them. With them the sad landscape becomes familiar as we read. In the end, driven through the impeding wire fences by a wild rush of cattle escaping a prairie fire, the two come home.

The illustrations are the strongest that Glen Rounds has produced. In them both characters are entirely convincing. The tired lines in their bodies make one actually ache with fatigue.

HEATHER HILL. By Elleston Trevor. Illustrated by Stephen J. Voorhies. New York: Longmans, Green & Co. 1948. 261 *pp.* $2.50.

BOYS and girls who have read Elleston Trevor's "Deep Wood" will meet here again the friendly little animals living in an English forest who built a house for Mole the Miller on the slope of Heather Hill. Here is the same convincing background of the deep woods through the changing seasons: spring, summer, autumn, and winter. Here is the same happy, busy, neighborly life led by the little animals and by Woo, the wise but slightly crotchety owl. In this book a stranger comes to the forest community—a small, shy brown martin. He is made welcome, and Mole and Woo and Old Stripe the badger, ably assisted by the squirrels, build a house for him half way up the trunk of a great tree. There is a good deal of excitement and much planning and scraping, painting, and hammering. After the martin is settled comes the preparations for the annual mid-winter Feast. Ancient Stripe, the almost incredibly old badger, is to be a guest, and one amusing chapter describes the building of a carrier chair to get him from his home to the festive scene. Then the Feast is crowned by the coming, through the winter snow, of Candle the hedgehog, that doughty old traveler who knows so much about the outside world. This time he has come to stay, so the Feast becomes a very special celebration.

There is rather too much conversation in this chronicle of the Deep Wood. It is a rare reader who will follow the long-winded and sometimes rather pointless discussion over the Book of Woo. But a very real love for the woods and its small native creatures, a sense of humor, and a grace in wording make both these stories valuable. The black and white drawings that illustrate them have the spirit and humor of the text.

PUZZLE POND. By Hortense Flexner. Drawings by Wyncie King. Philadelphia: J. B. Lippincott Co. 1948. 63 *pp.* $1.75.

Puzzle Pond, on an island off the coast of Maine, was built by a beaver named Wedge. Davy, a small boy who was spending the summer on the island, liked beavers. So, when the irate islanders started out to trap Wedge because he had made a pond where mosquitoes could breed, Davy sprung the trap before Wedge could approach it. Then they built a box, and Wedge was caught. But Davy carried him back to Juniper, where he came from originally and where his family was awaiting him. This entertaining story is founded on a true incident that happened on the island where Rachel Field wrote "Hitty." It is illustrated with amusing black and white drawings.

THE ISLAND STALLION. By Walter Farley. Illustrated by Keith Ward. New York: Random House. 1948. 247 *pp.* $2.

THIS is the first of a series of stories about wild horses in a lost valley on a little-known Caribbean island. That is enough to make most young people reach for it, and they won't put it back on the shelf until they have heard the last hoofbeat.

Steve Duncan had a fanatical love for horses. When his friend Pitch, an amateur archeologist who lived on an island in the Caribbean Sea, sent him a picture of the wild horses on uninhabited Azul Island, Steve just had to go there. So he and Pitch got a small boat and went exploring. They found a few scrubby horses, the

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For every reading preference there is a book. We are proud of our authors and illustrators, and on the check list shown on this page you are certain to find much to interest the boys and girls of your acquaintance.

Marguerite Vance

Editor of Children's Books

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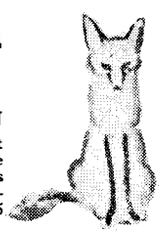
A HILARIOUS story of how the rumor arose that the Parson was getting a new cat because Gabriel was moth-eaten! Pictures and text surpass even the author's previous best-seller, *Peter Churchmouse.* Ages 4 to 8. $1.25



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A new addition to the Twin Animal series in which the giraffe twins take pride in being the *tallest* animals in the jungle. But they soon learn who is the *strongest, swiftest,* etc.
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kind everyone knew about, and then they stumbled upon a mysterious passage that led to the Blue Valley in the interior of the island—a place unseen by man since the Spaniards had left it nearly three centuries ago. There they found a herd of magnificent horses led by Steve's dream horse, Flame, the red stallion. Steve's adventures with Flame, and what Pitch found in the subterranean Spanish fortress make exciting reading.

A story like this is necessarily improbable. Parts of this one—for example the derrick that worked perfectly after standing idle for three hundred years—are fantastic; but the story sweeps along so rapidly that young people will not stop to question its plausibility. There are hours of good entertainment here. Readers will probably wait eagerly for the sequel. —M. P. A.

THE FIRST HORSEMAN. Written and Illustrated by Pers Crowell. New York: Whittlesey House. 1948. 96 *pp.* $2.50.

The story of the first primitive man to capture and train a horse. It includes exciting descriptions of the capture of pre-historic animals by the hero of the story. A long book with exceptionally good drawings well reproduced.

PONY FARM. By Paul Brown. New York: Charles Scribner's Sons. 1948. *No paging.* $2.

A series of lovely black and white drawings and a story for younger boys and girls about Bud and Lynn, who live next door to a Shetland pony farm.

I'LL TAKE CAPPY. By Lee McCabe and Norbert Fagan. Illustrated by Wesley Dennis. New York: Whittlesey House. 1948. 160 *pp.* $2.

A story for younger boys and girls of Sam Martin and his horse Cappy. It is a story of the fox-hunting country and of Sam's success in training Cappy to jump and to follow the hounds. Many black and white sketches.

GEORGE AND HIS HORSE BILL. By Reese Fell Alsop. Illustrated by Paul Brown. New York: Dodd, Mead & Co. 1948. 164 *pp.* $2.50.

The story of an unusually unattractive horse who was born on the plains and brought East to be sold at auction. A small boy buys him, trains him with great care and faith in him. Bill repays the boy by becoming a really fine horse.

THE PALOMINO BOY. By Don and Betty Emblen. Decorations by Lynd Ward. New York: The Viking Press. 1948. 189 *pp.* $2.

To be reviewed December 11, 1948.

WILD HORSES. By Glenn Balch. Illustrated by Pers Crowell. New York: Thomas Y. Crowell Co. 1948. 333 *pp.* $2.50.

Reviewed July 10, 1948.

KING OF THE WIND. By Marguerite Henry. Illustrated by Wesley Dennis. Chicago: Rand McNally & Co. 1948. 175 *pp.* $2.75.

The story of the Godolphin Arabian who, taken from Morocco to France and then to England in the eighteenth century, became one of the ancestors of the great racing horses of England and America.

THE SEVENTH'S STAGHOUND. By Fairfax Downey. Illustrated by Paul Brown. New York: Dodd, Mead & Co. 1948. 230 *pp.* $2.50.

The story of a great dog who was with Trumpeter Peter Shannon in General Custer's legendary Seventn Cavalry.

TICKTOCK AND JIM. By Keith Robertson. With Illustrations by Wesley Dennis. Philadelphia: John C. Winston Co. 1948. 240 *pp.* $2.

Reviewed July 10, 1948.

MICKY WINS HIS FEATHERS. By Carl Glick. Illustrations by Bill Crawford. New York: Whittlesey House. 1948. 63 *pp.* $2.

Reviewed June 12, 1948.

SNOW DOG. By Jim Kjelgaard. Illustrated by Jacob Landu. New York: Holiday House. 1948. 238 *pp.* $2.50.

The saga of a dog, born in the northern wilderness, exposed to danger and terror from his birth. It is the story, too, of a trapper in the Gander country and of his ceaseless battle against the elements and against wolves. It is for older boys and girls. Black and white drawings that harmonize with the text.

WHITE BOOTS. By Helen Orr Watson. Illustrated by Marie C. Nichols. Boston: Houghton Mifflin Co. 1948. 180 *pp.* $2.50.

The adventures of a Boston terrier who is stolen from her master in Puerto Rico. A good dog story, and attractive full-page drawings and end-paper.

TOUGHY: BULLDOG OF THE ARCTIC. By Harold McCracken. Illustrated by Carl Burger. Philadelphia: J. B. Lippincott Co. 1948. 202 *pp.* $2.50.

The adventures of an individual and very appealing bulldog who went with the author on an expedition to the Arctic. The ship is *The Morrissey* and Captain Bob Bartlett is the skipper. A "true adventure" story.

BOOTS: The Story of a Working Sheep Dog. By Colonel S. P. Meek.

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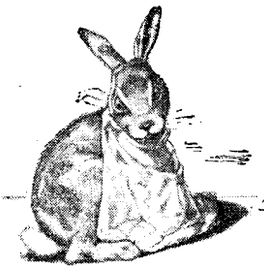

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Written and Illustrated by Robert Lawson
Rabbit Hill rabbit who wants any tail but his own. *Ages 6-10* $2.50

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Written and Illustrated by Munro Leaf
A frothy tonic for children with comic-bookitis. *Ages 8-12* $1.50

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By LEE McCABE and NORBERT FAGAN. *40 illustrations by Wesley Dennis.* "A grand story about an energetic boy, his horse 'Cappy,' and their friends."—Virginia Mathews, Brentano's Book Store. "Pictures by Wesley Dennis are just right."—Mary J. Meade, Children's Librarian.
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WHITTLESEY HOUSE
A Division of the
McGraw-Hill Book Co., N. Y. 18

New York: Alfred A. Knopf. 1948. 235 *pp.* $2.50.

The author of "Rusty" and "Pat" tells the story of a sheep dog on a ranch in Wyoming. It is the story of Boots and of young Bob McLeod, the son of the rancher, who go through hard times with rustlers and winter storms. The sheep-dog trials in the last chapter are vividly portrayed.

JENNY'S FIRST PARTY. Written and Illustrated by Esther Averill. New York: Harper & Bros. 1948. 32 *pp.* $1.50.
Reviewed March 13, 1948.

LEO: THE LITTLE ST. BERNARD. By Dorothy K. L'Hommedieu. Illustrated by Marguerite Kirmse. Philadelphia: J. B. Lippincott Co. 1948. 64 *pp.* $2.
Reviewed September 18, 1948.

WHITEPAW GOES NORTH. By David Grew. Philadelphia: David McKay. 1948. 245 *pp.* $2.50.
Reviewed July 10, 1948.

MUDDY PAWS. By Dorothy Smith. Illustrated by Vera Neville. New York: Thomas Y. Crowell Co. 1948. 216 *pp.* $2.50.
Reviewed July 10, 1948.

JIBBY, THE CAT. By Felix Salten. Illustrated by Fritz Kredel. New York: Julian Messner. 1948. 177 *pp.* $2.50.
Reviewed July 10, 1948.

VULPES THE RED FOX. By John L. George and Jean George. Illustrated by Jean George. New York: E. P. Dutton & Co. 1948. 184 *pp.* $2.50.

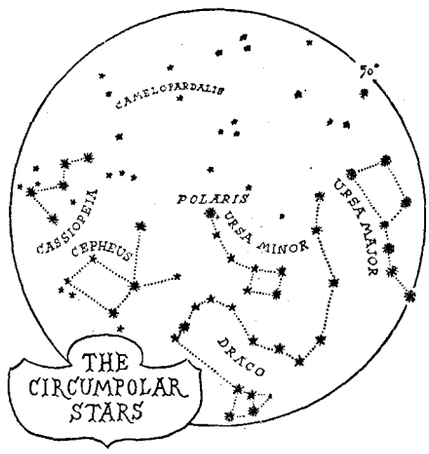
The sensitive and very well-written biography of a red fox. Vulpes was brave, intelligent, and resourceful. He defied man and his dogs until, in the end, Buck Queen, the farmer-hunter, won. An unusually good story of a wild animal.

FELIX SALTEN'S FAVORITE ANIMAL STORIES. Illustrated by Fritz Eichenberg. New York: Julian Messner. 1948. 243 *pp.* $3.

Felix Salten's daughter has written a foreword for this collection of her father's favorite stories. It includes Kipling, Mary E. Wilkins, Jack London, Ernest Thompson-Seton, and other American writers and several foreign authors.

A CIRCUS OF OUR OWN. By Irmengarde Eberle. Illustrated by Kurt Wiese. New York: Dodd, Mead & Co. 1948. 162 *pp.* $2.50.

A hilarious tale of the Munday family, who wanted a circus of their own. They first buy a kangaroo, then go



—From "The Stars in Our Heavens."

to Africa and acquire various assorted wild animals and a very accomplished trainer and keeper. They then come home and have performances in their back yard with great success. A nice story with funny, appealing illustrations.

BARNYARD FAMILY. By Dorothy Childs Hogner. Pictures by Nils Hogner. New York: Oxford University Press. 1948. 71 *pp.* $2.75.

This is a practical, informing book about young animals. It tells of their early growth and gives directions for their care. It includes colts, calves, lambs, kids, little pigs, puppies, kittens, and rabbits. The drawings make it a picture book. The text is a guide to the care of pets.

WHITE BIRDS ISLAND. By Georgi Skrebitsky. Translated from the Russian by Zina Voynov. Illustrated by Henry C. Pitz. New York: Alfred A. Knopf. 1948. 84 *pp.* $2.

The story of two boys who discover where thousands of birds dwell. An excellent translation of a story that is true to nature and yet imaginative.

WINGS IN THE WOODS. By Robert McClung. Illustrated by the author. New York: William Morrow & Co. 1948. 251 *pp.* $2.50.

The wings in this story are the wings of butterflies and the lovely lunar moths. It is the story of a year on a farm and of a boy who develops a deep enthusiasm for the study of moths and butterflies. An interesting story that is also a guide to out-of-doors.

STARLINGS. Written and Illustrated by Wilfred S. Bronson. New York: Harcourt, Brace & Co. 1948. *No paging.* $2.
Reviewed July 10, 1948.

RABBITS. By Herbert S. Zim. Pictures by Joy Buba. New York: Wil-

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liam Morrow & Co. 1948. No paging. $2.
Reviewed May 8, 1948.

BRAMBLE. Drawn and Told by Margery Colman. New York: Coward-McCann. 1948. No paging. $1.85.
Reviewed May 8, 1948.

ABOUT PETER PLATYPUS. Written and Illustrated by Inez Hogan. New York: E. P. Dutton & Co. 1948. No paging. $1.
Reviewed March 13, 1948.

TINY ANIMAL STORIES. By Dorothy Kunhardt. Pictures by Garth Williams. New York: Simon & Schuster. 1948. 12 vols. 24 pp. Each $1.
Reviewed May 8, 1948.

Science

THE STARS IN OUR HEAVEN. By Peter Lum. Drawings by Anne Marie Jauss. New York: Pantheon Books, Inc. 1948. 245 pp. $3.75.

IN his foreword Peter Lum says, "It adds enormously to the interest of the stars if one knows something of these star legends of long ago. . . . And it is also much easier to recognize the constellations if one calls them by their own names and sees some sense and reason in their shape." It is a revealing book. In it one takes a journey through the sky with a friendly, informed guide who not only makes clear the place of each constellation and its form but tells of each the myths and legends that many countries have woven around them. The book is divided not by country but by the constellations themselves; the northern stars, the zodiac and the zodiacal constellations, the southern stars, and the milky way. Drawings in white on a black page diagram and illustrate each group. From an obviously rich and scholarly background the stories are told simply and informally, as though the storyteller wanted not to instruct but to reveal. The myths and legends are the keys to the position of a star or a group of stars in the great vault that stretches above the earth. We think of stars today in scientific terms. In the old days they were a part of man's faith, and affected his destiny. This book gives them a meaning that is both old and new. It is a treasure for any library.

BEHIND THE SILVER SHIELD. By John J. Flaherty. Philadelphia: J. B. Lippincott Co. 1948. 194 pp. $2.75.

A cordial greeting from a local policeman on an unpleasant night started this popular author on a care-

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BY HOLLING CLANCY HOLLING

"'Seabird,' by Holling C. Holling, is a beautiful book in every sense of the word — full-page, strikingly lovely illustrations in color; marginal drawings, accurate in detail and decorative in effect; and a good story that covers American adventures in sea and air over a span of four generations. What more can we wish?" — *Christian Science Monitor.* $3.00

The Rocky Summer

BY LEE KINGMAN. ILLUS. BY BARBARA COONEY

"There is lively adventure and humor in this story of a family who lived in a Finnish settlement on Cape Ann when the granite industry was in full swing at the turn of the century. Natural children and family relationships and a feeling for outdoors mark this book and confirm the promise shown in the author's first book, 'Pierre Pidgeon'." — *New York Herald Tribune.* $2.50

Spooks of the Valley

BY LOUIS C. JONES. ILLUS. BY ERWIN H. AUSTIN

"There are some spine-chilling moments for young people who enjoy ghost stories in these tales of ghosts of the Hudson River Valley. To give unity to the narrative, the author has introduced two boys who encounter the ghosts and are urged to help solve their problems. Some of the more famous spooks the boys meet are Captain Kidd, Aaron Burr, and Henry Hudson. A good piece of Americana for boys and girls." — *Library Journal.* $2.50

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"Collector of the 'Jack Tales' has brought new joy to children and story tellers in these twenty-four tales and a mummers' play. Stories are linked together in a story-telling bee on Twelfth Night. The magic of the festival prevails, though many of the tales are richly humorous. Colorful mountain speech comes to life. Book is well made, with lively drawings by Berkeley Williams, Jr. Recommended for all ages." — *Library Journal.* $2.75

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"One of the most distinguished anthologies of poetry for youth ever published. Selection is fresh but includes both the expected and the unexpected. Nora Unwin's illustrations are in the exact mood of the poems. An admirable book — one that will certainly instill in a child a love of poetry. For all ages, from earliest childhood through the teens and beyond." — *Siddie Joe Johnson, Children's Librarian in Library Journal.* $4.00

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ful investigation of the organization and operation of the modern police force. This investigation brought him into first-hand contact with several examples of police work: the traffic-control officer, routine patrol duty in a prowl car, and efficient emergency service. There are also accounts of criminal detection by scientific methods obtained from the men who actually participated in the cases. A valuable section gives practical vocational guidance for aspiring policemen. Here is a complete discussion of the necessary requirements, methods of selection, and training program. —W. G. T.

SPACE CADET. Written by Robert A. Heinlein. Illustrated by Clifford N. Geary. New York: Charles Scribner's Sons. 1948. 242 *pp.* $2.50.

A story set in the year 2075. It tells of the training of Matt Dodson as a member of the Space Patrol more than 100 years after the first successful expedition to the moon. Fascinating in its scientific details and its presentation of people from other planets.

STORIES IN ROCKS. Written and Illustrated by Henry Lionel Williams. New York: Henry Holt & Co. 1948. 151 *pp.* $3.

Geology written and arranged in a way that makes it interesting and informing. The opening chapter, "Understanding the Earth," leads on into the explanation of earthquakes, volcanos, etc. It is indexed and there is a glossary of the scientific terms.

THE STORY OF SOUND. By James Geralton. Illustrated by Joe Krush. New York: Harcourt, Brace & Co. 1948. 74 *pp.* $2.

The explanation of the movement of sound waves and the way in which they travel: reflection, diffraction, dissonance, resonance, etc. Told clearly and illustrated with bright sketches.

MODERN MEDICAL DISCOVERIES. By Irmengarde Eberle. New York: Thomas Y. Crowell Co. 1948. 183 *pp.* $2.50

Beginning with a short biography of Dr. Alexander Fleming, this tells the story of penicillin, the sulfa drugs, blood transfusion, and the vitamins. It is readable, from the point of view of boys and girls, and an exciting story from a scientific point of view.

—*From "How to Make Dolls and Doll Houses."*

PICTURE BOOK OF MOLECULES AND ATOMS. By Jerome S. Meyer. Illustrated by Richard Floethe. New York: Lothrop, Lee & Shepard. 1948. 47 *pp.* $2.

Reviewed June 12, 1948.

PICTURE BOOK OF THE WEATHER. By Jerome S. Meyer. Illustrated by Richard Floethe. New York: Lothrop, Lee & Shepard Co. 1948. 48 *pp.* $2.

In the same format as "Picture Book of Molecules and Atoms" and "Picture Book of Astronomy," this is a scientific explanation of the causes of good and bad weather. It is easier to understand than the other two, and the illustrations are charming.

GOING UP: The Story of Vertical Transportation. By Jack Bechdolt. Pictures by Jeanne Bendick. New York: Abingdon-Cokesbury Press. 1948. 128 *pp.* $2.

This account of how man evolved a means of getting above the earth begins with vines and primitive ropes and ends with high-speed automatic elevators and ferris wheels. It is written for boys and girls and illustrated with a series of gay and expressive little drawings.

OUR OIL HUNTERS. By Irving Crump. New York: Dodd, Mead & Co. 1948. 210 *pp.* $2.50.

A good story of a dangerous and difficult profession—the search in remote places of the earth for oil. It is a true story, lightened by the actual adventures of living geologists.

THE BOY'S BOOK OF RIFLES. By Charles Edward Chapel. Illustrated by Dick Spencer. New York: Coward-McCann. 1948. 274 *pp.* $3.50.

A comprehensive manual on rifle marksmanship that would serve as a text book. It is illustrated with line drawings and has a complete and detailed index.

UNDERSTANDING SCIENCE. By William H. Crouse. Illustrated by Jeanne Bendick. New York: Whittlesey House. 1948. 190 *pp.* $2.75.

A very readable and interesting book that tells the foundation facts of science as it relates to light, heat, atomic energy, and sound. Its effectiveness is brought about by its use of simple comparisons, as when it compares fire with atomic energy. Illustrated with lively sketches and diagrams.

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Things to Do

HOW TO MAKE DOLLS AND DOLL HOUSES. By Tina Lee. Pictures by Manning Lee. New York: Doubleday & Co. 1948. 64 *pp.* $7.

An attractive book that tells how to make dolls of various kinds and how to make a doll house and its furniture. It is illustrated with pictures and many eas-to-follow diagrams.

TOYMAKER'S BOOK. By C. J. Maginley. Diagrams by Elizabeth D. McKee. New York: Harcourt, Brace & Co. 1948. 152 *pp.* $2.50.

A practical book that tells young carpenters how to make attractive, durable toys from wood. Diagrams and patterns show clearly the process of making cars and tractors, various things for a toy circus, mechanical animals, and an especially nice salt-box doll's house.

CODES AND SECRET WRITING. By Herbert S. Zim. New York: William Morrow & Co. 1948. 151 *pp.* $2.

This is a book that will fascinate everyone, young and old, who is a detective story fan. It not only tells about the various codes, but tells how one may make a secret code that is practically unbreakable. There is a chapter on invisible ink, and one on special codes and secret languages. It has a bibliography as well as an index.

MORE FUN WITH MAGIC. By Joseph Leeming. Illustrated by Jessie Robinson. Philadelphia: J. B. Lippincott Co. 1948. (?) *pp.* $2.50.

How to do simple but effective tricks with cards, handkerchiefs, coins, etc. Fully illustrated, with diagrams.

LET'S MAKE A LOT OF THINGS. Written and Illustrated by Harry Zarchy. New York: Alfred A. Knopf. 1948. 156 *pp.* $2.50.

Reviewed June 12, 1948.

THE ART OF CHINESE PAPER FOLDING. Written and Illustrated by Maying Soong. New York: Harcourt, Brace & Co. 1948. 132 *pp.* $2.50.

Reviewed June 12, 1948.

THE STORY OF CLOTH. By Phyllis Ann Carter. Illustrated by Kathleen Voute. New York: Robert M. McBride & Co. 1948. 159 *pp.* $2.50.

An entertaining account of the evolution of woolen, silk, and linen cloth, from pre-historic times down to the new synthetic fabrics like nylon. It touches, too, on dress designing.

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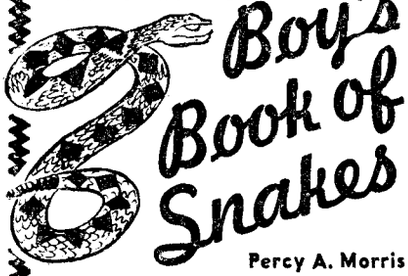

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New Editions

THE THREE ROYAL MONKEYS. By Walter de la Mare. With Drawings by Mildred E. Eldredge. New York: Alfred A. Knopf. 1948. 277 *pp.* $3.50.

THERE are people who will feel unhappy because the publishers have changed the name of this book. "The Three Mulla Mulgars" was a title that, for more than a quarter of a century, has had a fascination for boys and girls, as well as for their elders. It is a challenge to curiosity. As far as the illustrations are concerned, do these new drawings present the background and the characters of this unique story as do Dorothy Lathrop's for the first American edition? Her drawing of Nod holding the Wonder Stone has in it all the significance that the matchless wording gives to the youngest of the royal brothers. And in the drawing where Nod gazes up at the Immamala crouching above him, we feel the qualities of an endearing and deeply appealing hero. Few artists could interpret this story to the satisfaction of everyone. If one submits it to the test of creative writing, one knows that it is truly a great book. Here is the strange, the utterly unfamiliar presented with such imagination and power that it becomes completely real. This reviewer feels that Dorothy Lathrop's drawings in color come as near to its interpretation as an artist can come.

ROBIN HOOD. By Henry Gilbert. Introduction by Angelo Patri. Illustrations by Garth Williams. Philadelphia: J. B. Lippincott Co. 1948. 399 *pp.* $2.50.

TREASURE ISLAND. By Robert Louis Stevenson. Introduction by Angelo Patri. Illustrations by Charles Banks Wilson. Philadelphia: J. B. Lippincott Co. 1948. 268 *pp.* $2.50.

ROBINSON CRUSOE. By Daniel Defoe. Introduction by Angelo Patri. Illustrations by Robert Ball. Philadelphia: J. B. Lippincott Co. 1948. 309 *pp.* $2.50.

HEIDI. By Johanna Spyri. Introduction by Angelo Patri. Illustrations by Agnes Tait. Philadelphia: J. B. Lippincott Co. 1948. 337 *pp.* $2.50.

The first four books of the new Lippincott Classics fill a real need. Designed by Helen Gentry, they have the sturdy, *permanent* look that perennial favorites of boys and girls should have. Each has been given new illustrations by artists who have not illustrated them before. Elderly members of the family may look back with nostalgia to the original illustrations, but they will be the first to admit the fresh, inviting quality of these pages. The binding and the cloth used look as though they would last for many, many years. These books are invaluable for public and school libraries and for homes where good books are treasured.

THE ST. NICHOLAS ANTHOLOGY. Edited by Henry Steele Commager. With an Introduction by May Lamberton Becker. New York: Random House. 1948. 542 *pp.* $5.

To be reviewed December 11, 1948.

COLLINS MAGAZINE FOR BOYS AND GIRLS. (Monthly.) Toronto: William Collins, Sons & Co. 1948. *Yearly subscription* $4.50.

This is a new magazine for boys and girls, printed in Canada and distributed in many countries including the United States. It is very attractive in printing and format, but less satisfying in content. The later numbers are better than the early ones. It has continued and short stories, articles on science, and several departments. Many illustrations very well reproduced.

JACKANAPES. By Juliana Horatia Ewing. Pictures by Tasha Tudor.

—From "Jackanapes."

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New York: Oxford University Press. 1948. 66 pp. $2.

Tasha Tudor has made an enchanting thing of this edition of "Jackanapes." Full-page drawings in color and tiny, delicate black-and-white drawings breaking the page have vitality and atmosphere. The endpapers are especially lovely.

PADRE PORKO: THE GENTLEMANLY PIG. By Robert Davis. Illustrated by Fritz Eichenberg. New York: Holiday House. 1948. 197 pp. $2.50.

Reviewed August 14, 1948.

JOHNNY BLOSSOM. By Dikken Zwilmeyer. Translated by Emilie Poulsson. Illustrated by Ingri and Edgar Parin d'Aulaire. Boston: The Pilgrim Press. 1948. 157 pp. $2.50.

A favorite story in Norway and in America for many years with new and appealing illustrations and a delightful foreword by Ingri Erin d'Aulaire.

THE WOULDBEGOODS. By E. Nesbit. With Illustrations by Walter Hodges. New York: Coward-McCann. 1948. 384 pp. $2.50.

The second volume of the gay adventures of the Bastable family. Like "The Treasure Seekers," it has new illustrations by an outstanding English artist.

HERE AND NOW STORY BOOK. By Lucy Sprague Mitchell. Illustrated by Hendrik Willem Van Loon and Christine Price. New York: E. P. Dutton & Co. 1948. 256 pp. $2.50.

A new and enlarged edition with some stories in the early edition omitted and new ones added.

BLUE FAIRY BOOK. Collected and Edited by Andrew Lang. Illustrated by Ben Kutcher. With a Foreword by Mary Gould Davis. New York: Longmans, Green & Co. 1948. 372 pp. $2.

GREEN FAIRY BOOK. Collected and Edited by Andrew Lang. Illustrated by Dorothy Lake Gregory. With a Foreword by Mary Gould Davis. New York: Longmans, Green & Co. 1948. 355 pp. $2.

RED FAIRY BOOK. Collected and Edited by Andrew Lang. Illustrated by Marc Simont. With a Foreword by Mary Gould Davis. New York: Longmans, Green & Co. 1948. 364 pp. $2.

YELLOW FAIRY BOOK. Collected and Edited by Andrew Lang. Illustrated by Janice Holland. With a Foreword by Mary Gould Davis. New York: Longmans Green & Co. 1948. 329 pp. $2.

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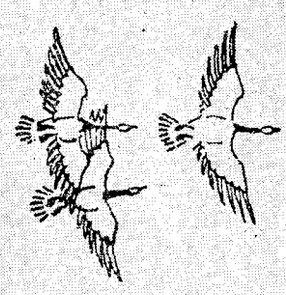

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BOOKED for TRAVEL

PACIFYING THE HALF-PINT PASSENGER

SOME of my best friends are children, but not on trains, planes, boats, or buses. A juvenile on a junket is as manageable as a rodeo bronco, and twice as noisy. Take a youngster on a day coach and the center aisle becomes a straightaway race track, the water fountain an ammunition dump. On shipboard the itch to give every nautical gadget a sharp twist is irresistible. The necessity of crying long and loud as soon as the lights go out in a sleeper is universal. And the coincidence of being in the berth next to mine is inevitable.

It was with not a little approbation, therefore, that I greeted the recent announcement of Robert R. Young—the man who made it possible for people to ride as happily as hogs—that he was about to make child travelers as happy as people. Not that Mr. Young was first in the field to realize the need. The air lines, and particularly the transatlantic steamships, had long noted the necessity of keeping the kids contented en route. True, some railroads like the New Haven and the Canadian National print special menus for children and give out crayon books, which are moves in the right direction. But it takes more than a crayon book to keep junior with the heebie-jeebies pacified for the five hours between New York and Boston, or the four days from Toronto to Vancouver.

Postwar train designers had given the grownups tavern cars, observation cars, panorama windows, fluorescent lighting, bars, barbers, secretaries, telephone service, moving pictures, circulating ice water, and rotating paintings. About all the child traveler ever got was an admonition to (for goodness sakes!) sit still.

Now Young's Chesapeake and Ohio is placing in service forty-six stainless-steel cars which include no-extra-fare "family coaches." "If we make travel attractive to children, we'll make it attractive to parents," says Mr. Young. To make his family coaches attractive to children he has equipped each with a pint-sized motion picture theatre seating eleven. The walls are decorated with scenes of Pluto chasing Donald Duck, the seats are covered in blue-and-white plastic, the screen is about the size of a standard newspaper. For toddlers there is a playpen equipped with plastic blocks and a crayon-proof wall. Portable bassinets supplied by the railroad fit into the backs of all the family coach seats. Parents may change their children in a diaper room that has a folding diapering table and a kiddies' toilet. Facilities are at hand for preparing formulas.

The C. & O. also provides its young travelers with its own comic book called "George Washington's Railroad," which, it turns out, is the C. & O. In these dangerous days when pulp reading for youngsters is hardly more than a forest of hypodermics, and a maze of machetes poised by nightmarish fiends, the French National Railroads has produced a simple, wholesome tale called "Pete and Pierre," which is perhaps the best juvenile effort by a transportation company. A standard colored comic book, "Pete and Pierre" describes an American boy's summer tour in France with a French lad his own age. It is made available in bulk to schools and groups.

From the beginning, the airlines have expended a special effort for mothers and children. Today on domestic flights of American Airlines, for example, mothers are given portable bottle coolers packed with dry ice, strained fruits and vegetables, and a kitful of nursery equipment. Infants on their first flight are awarded Sky Cradle Certificates signed by the crew, and youngsters get old-style animal crackers shaped—ah, progress—like planes and pilots.

Parents like to take children by plane because there is less time for them to get restless, and they tend to stay cleaner. American is now offering a "Family Fare Plan" permitting husbands paying full fare to take along wife and child at half-fare on Mondays, Tuesdays, and Wednesdays.

IT WAS relatively recently that the railroads, following the airlines' lead, put stewardesses on some of their crack trains. During the blizzard of '48 the Empire State Express southbound from Albany to New York was delayed on the tracks for over eight hours. There were thirty infants on the train, hundreds of cold, hungry, and complaining adults, and one stewardess. The children were cared for continuously throughout the night, and, before the train pulled into Grand Central Station, the last thing the overworked girl did was to give every child on board a warm, six a.m. bottle.

At sea the Cunard Line has had ample reason to install special facilities to keep the kids at peace during the long ocean voyages. From January to early October this year, on eastbound voyages alone, Cunard transported nearly 5,000 children. When the *Queen Elizabeth* was re-

—*Pan American World Airways.*

Crayon books . . . **. . . movies . . .** **. . . comics . . .** **. . . and a six a.m. drink.**

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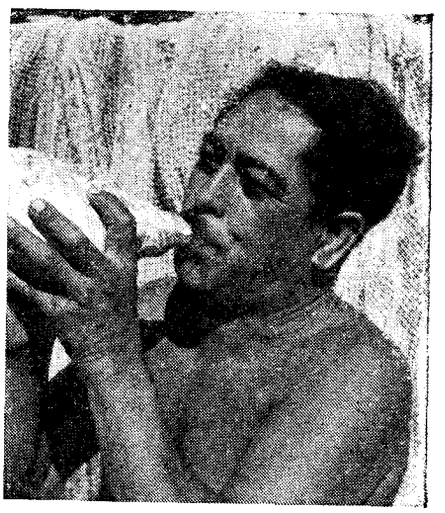
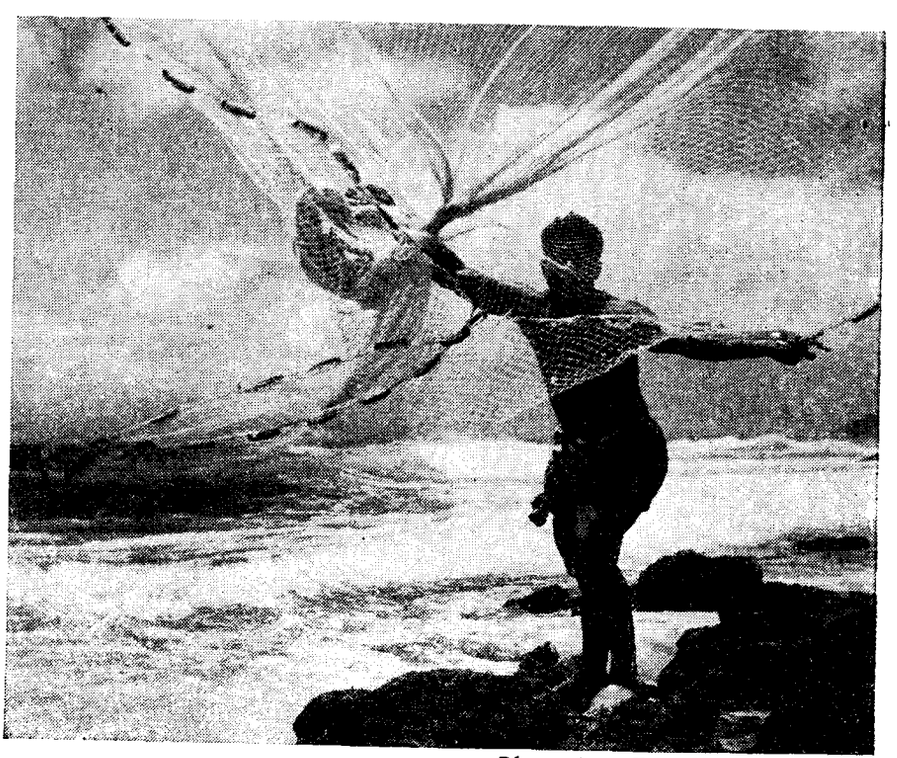


FROM now until November 21, Hawaii, which bows to no Mardi Gras in New Orleans, or Carnival in Rio, is celebrating its own Aloha Week. This, or any other week, as you must have heard by now, it's heaven in hulaland—dancing on the terrace of the Royal Hawaiian, the pink palace of the Pacific, swimming at Waikiki, dining at exotic Lau Yee Chai's, as oriental as Anna May Wong. Visitors can sit in on a *Luau*, a Hawaiian feast, or a *Hukilau*, an old-time fishing festival, both excuses for singing, dancing, and overeating. An eighty-mile sight-seeing tour costs $10, lessons in surfboard riding are $3 an hour, and for a dollar or two you can learn to hula.

Pan American flies from San Francisco and Los Angeles; flights from Seattle and Portland begin next year. Round-trip $270, flying time eleven hours. United flies from San Francisco. Round-trip $270, flying time nine and one-half hours. Matson and American President each offer monthly five-day service from Los Angeles and San Francisco. Minimum berth first class $160; cabin class (Matson only) $120; tourist class $100 (American President only).



—Photos from Fritz Henle's "Hawaii."

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furnished after wartime duty, its first class nursery was installed with a replica of the ship's deck and navigating bridge, real telegraph, voice tubes, steering wheel, and binnacle. When the steering wheel is turned an endless panorama of sea scenes move along the walls.

In the three different nurseries aboard the *Queen Mary* youngsters will find chutes, caves, cabins, a miniature aquarium, a doll's house, a swimming pool, and—on the outside chance that it might be used—a day cot. The tourist-class playroom, busiest of any aboard ship, has a double-track model railway, cages full of teddy bears, and an airplane that flies on wires.

A stewardess is on hand in each nursery all day, and sitters can be obtained for cabin service in the evenings. Stewardesses on the English boats, according to the accepted theory, find American children less mannerly than Europeans. "What the American youngsters need is a strict English nanny," says Miss Amy Fenn of Southampton, a stewardess with Cunard for twenty-eight years. But when she gets a look at the robust health of America's young travelers she is liable to exclaim, "Aren't they fine, aren't they bully! Look at those kiddies! So rosy, bonny, and fat!"

Not only are American children the happiest and healthiest, but they are also—the British opinion notwithstanding—the best behaved. This counter-charge comes from Miss Ellen Murdoch, senior hostess on Pan American World Airways routes to Europe, Africa, and India. Miss Murdoch, who was herself in swaddling clothes when Miss Fenn was already an ocean veteran, has since flown the Atlantic more than two hundred times. She has tended the needs of kiddies in kilts, Portuguese children who habitually "totter down the aisle wearing nothing but a shirt and a cookie," and one infant who flew from London to New York alone at the age of nine weeks.

"You can pick out an American baby not by its face, but by its didies," Miss Murdoch says. "The Americans have clean, soft, white diapers, but the poor little foreigners wear whatever kind of cloth their mothers can find. Sometimes it's as rough as a bath towel." The first thing Pan American stewardesses do is pass out the paper diapers, then show the mothers how to put them on. There is, apparently, an American way for that too.

There have been times, especially during the war-bride rush, when Miss Murdoch has had as many as twenty-one babies on one flight. "I love having babies along," she says, "but sometimes the mother proves a bigger problem." On a recent flight to Brussels a young American mother staggered up the steps of the Clipper, a year-old boy in one arm and ten pocket-sized books in the other. At the door of the plane she handed the baby to Miss Murdock, flopped in a seat, and buried her nose in the books until the plane landed. Then she reclaimed the child, handed the books to Miss Murdoch, and said "Thanks a lot. That's the first chance I've had to read in peace since he was born."

Nine of the books were murder mysteries, the stewardess later reported. The tenth was entitled "The Care of Your Baby."

—HORACE SUTTON.

TRAVELERS' TALES

For Young Readers

THE ROYAL ROAD. By Charles May Simon. Illustrated by Henry Pitz. New York: E. P. Dutton & Co. 1948. 152 *pp.* $2.50.

The record of a voyage in the ship *San Antonio* from Mexico to the coast of California in 1769. It tells of the founding of the California Missions, especially those of Monterey and San Diego. Father Junipero Sera is a character. Effective illustrations with an especially well-designed end-paper showing the redwoods.

HERE IS THE VELD. Written by Attilio Gatti. Illustrated with Photographs and Maps by Fortunato A. Fanali. New York: Charles Scribner's Sons. 1948. 154 *pp.* $2.75.

Commander Gatti's account of his adventures in Africa among primitive tribes in the veld. The last chapter on "the native problem" is timely and informing, and his search for records of the pigmies very exciting. For older boys and girls.

ICELAND ROUNDABOUT. By Agnes Rothery. Illustrated by George Gray. New York: Dodd, Mead & Co. 1948. 198 *pp.* $2.75.

The story of Iceland and its people with special emphasis on Iceland today. It includes translations of some of the folktales by Sigridur Ingimarsdottir and a retelling of parts of the sagas. An interesting and informing story with black and white illustrations.

SEA HAWKS OF EMPIRE. By Ralph E. Bailey. Illustrated by James MacDonald. New York: E. P. Dutton & Co. 1948. 256 *pp.* $2.50.

A sequel to "Argosies of Empire," this tells the adventures of John Davis searching for the northwest passage to India, helping in the destruction of the Spanish Armada,

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sailing for Sumatra with the dissolute Dutch navigator Cornelius de Houtman and sharing the excitement of the East India Company. Good historical background. —R. H. V.

THE STORY OF THE SOUTHWEST. Lithographs by C. H. DeWitt. Text by May McNeer. New York: Harper & Bros. 1948. *No paging.* $1.75.

In the familiar format of their other American picture books, this artist and author tell the story of the Indians of the Southwest, of the cowboys, and the cattle range. Full-page lithographs in color and marginal drawings in black and white.

MISSION TALES. By Helen M. Roberts. Illustrated by Muriel Lawrence. Stanford: Stanford University Press. 1948. 21 *vol.* $10.

The story of the missions established by the Spanish Church in California. Each book tells a separate story of a child who is brought to the mission. Attractive drawings and jackets in color.

Reviewed August 14, 1948.

THE FOUR CORNERS OF THE WORLD. Written and Illustrated by Roger Duvoisin. New York: Alfred A. Knopf. 1948. 128 *pp.* $3.

The story of Francisco Pizarro and his adventures in Panama and Peru. It has many black and white illustrations and full-page drawings in color. The end-papers are from Indian designs and there is a map in color.

THE PICTURE STORY OF THE PHILIPPINES. By Hester O'Neill. Pictures by Ursula Koering. Philadelphia: David McKay. 1948. *No paging.* $2.50.

The story of the Philippines, told informally with fascinating drawings.

Reviewed May 8, 1948.

IN NORWAY. By Gudrun Thorne-Thomsen. Illustrated by Eyvind Earle. New York: The Viking Press. 1948. 159 *pp.* $3.

The story of the Norse people, from the Vikings through the Second World War.

Reviewed May 8, 1948.

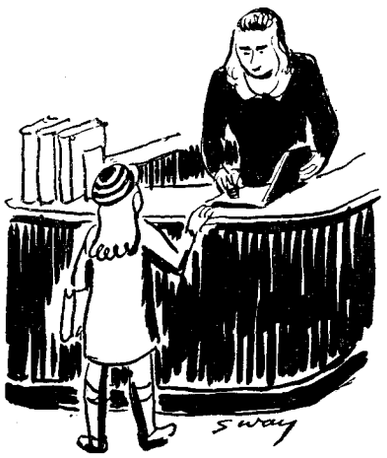
A CLUB OF SMALL MEN. By Colin McPhee. New York: The John Day Co. 1948. 61 *pp.* $2.

The story of the children of Bali and their orchestra of native instruments.

Reviewed April 10, 1948.

ADVENTURES IN PERU. By Sutherland Stark. Illustrated by Addison Burbank. New York: Julian Messner. 1948. 191 *pp.* $2.50.

One of a series of "adventures" in different countries, this takes a little Peruvian boy and girl around their



country, bringing in the native Indians and a visit to a rubber plantation. Illustrated with excellent black and white drawings.

OTHER YOUNG AMERICANS. Latin America's Young People. By Delia Goetz. Illustrated with Photographs. New York: William Morrow & Co. 1948. 225 *pp.* $3.

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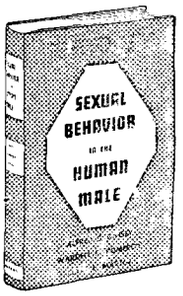

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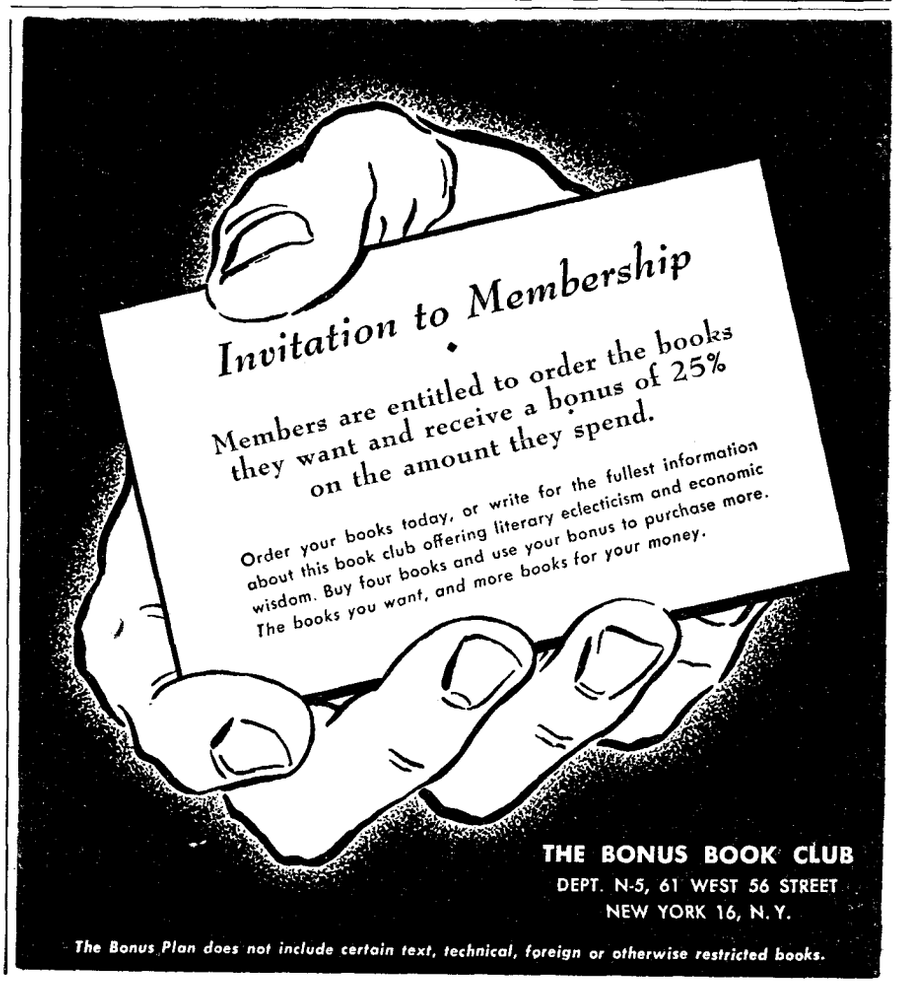
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Seeing Things

ON A LARGER STAGE

ALTHOUGH Al Jolson used to sing it in his full-throated, spring-happy way, it is with Robert E. Sherwood, not Mr. Jolson, that I shall always associate "When the Red, Red Robin Comes Bob, Bob Bobbin' Along." Those who know him well assure me that, late in a good evening and almost as a proof of that evening's goodness, Mr. Sherwood is inclined (when sufficiently urged) to cock a derby on his head, grab a cane, and hoof his way, grim-faced as death, through "The Red, Red Robin." The point—indeed, the pay-off—of Mr. Sherwood's act is that he is of course the last person in the world anyone would expect to erupt into such a routine.

He is a very solemn seeming fellow; lantern-jawed, Lincolnian in his gauntness, and so slow of speech that often his words appear to be railway stations apart. Moreover, he is tall, skyscraper tall. Being such a flagpole of a man, his legs have a long way to go to reach the floor. When lifted off of it, they move swiftly, if not gracefully, and are endangering. They demand as much clearance horizontally as is required vertically to keep Mr. Sherwood's head from bringing down the roof.

Seeing Mr. Sherwood turn hoofer (I regret to say I have only seen him in action twice) is quite an experience. I know it was for me, particularly the first time. That was on a special evening at a special moment. It was at a small party in London just about a week before the Normandy invasion. Needless to say, none of us, unless it was Mr. Sherwood, knew precisely when the invasion would come. But it was very much in the air, in our minds, and in our hearts, too. There was no escaping the sense of its nearness, or the sense of uncertainty that went with it. I was to return to the *Augusta* at Plymouth the next morning, and had gathered this was to be my last sight of London before D-day. "Last" was a word which just then contained meanings it does not now hold.

The party was given by CBS's Charles Collingwood at his picture-strewn apartment (no doubt, I should say "flat"). Alfred Lunt and Lynn Fontanne were there. In spite of constant air raids, they had been playing for triumphant months in "There Shall Be No Night." Mr. Lunt, as a matter of fact, was helping with the cooking this evening, which is one guarantee of how good the dinner was. Ernie Pyle was present, too. Although we were all congratulating him on having won the Pulitzer Prize, he was far prouder of having just been chosen the "Year's Outstanding Hoosier." Mr. Sherwood was also there. The war and the coming invasion were the other guests. Though mainly unmentioned, they were the guests of honor.

What we talked about I do not now recall. Everything, I suspect, except what was uppermost in our thoughts. I remember only that, starved as I was for theatre and book talk, the evening stood out for me as a blissful oasis. Like all good times, it seemed short. Before I knew it, it was after midnight. Before I knew it, too, Mr. Sherwood, at someone's request, was "obliging" with "The Red, Red Robin." A hat was slanted on his head, a cane was in his hand, his voice, though not quite so good as Jolson's, was filling the room, and he was imperiling us all by bob, bob, bobbin' along.

As I say, I have seen Mr. Sherwood do his number once since then—undertaker-faced and just for fun. But that night it was more than for fun that he did it. It was in agony. He was not merely deadpanning his way through an absurd routine. Like his own hoofer in "Idiot's Delight" (a part Mr. Lunt had played) he was dancing in a world where bombs were falling and mass annihilation would soon begin.

I have never seen a face more filled with sorrow or tortured with compassion than was Mr. Sherwood's as he went grimly, fearfully through his number this spring evening when England was in glorious bloom and the youth of Britain and America and their allies was also gathered in full bloom on the south coast and at ports all around that bristling island. Mr. Sherwood, you see, knew (as the rest of us did not) and had long known, the backstage secrets of the highest echelons of what was then history-in-the-making. For a sensitive and imaginative man such knowledge must have been an oppressive load to carry. Yet how much he knew, I never suspected until recently when, on trains and off, early by day and far into the night, I read with breathless absorption his "Roosevelt and Hopkins: An Intimate History."

—*Karsh.*

Robert Sherwood—"the eloquence of extreme simplicity."

This is an amazing book Mr. Sherwood has written. It is intimate, wonderfully intimate, and yet it is history, full-scaled and far-flung. Immediately it takes its place—a high honor—on the same slim shelf with Winston Churchill's "The Gathering Storm." The rolling periods are deliberately missing. So are the antitheses so dear to Macaulay. So is the majestic drum-roll of a modern Gibbon. The orator's music at its mightiest, ringing directly in the reader's ears in spite of the interference of the eyes, is also absent. The glorious seascapes; the magnificent panoramas; the tapestries executed with unforgettable words; the grand manner of the virtuoso historian writing formal history and his own place in it, too; the doer's sense of the direct control of events, and the dazzling flamboyance of a man who spiritually at least is the last great Elizabethan—all of these Churchillian qualities are likewise lacking. They are missing by design as surely as because of temperament. Even so, there are compensating virtues. A different kind of eloquence replaces Mr. Churchill's. It is the eloquence of extreme simplicity. It is as unlike Mr. Churchill's as was Mr. Roosevelt's—a fact which is not surprising since in the preparation of his speeches Mr. Roosevelt depended so often on Mr. Sherwood's aid. The sentences are for the most part short and seemingly unstudied. There are no purple passages. The prose is unembellished and swift-moving. Instead of thundering and cascading magnificently in the great tradition, it speaks the dem-

* *ROOSEVELT AND HOPKINS: An Intimate History. By Robert E. Sherwood. New York: Harper & Bros.* 1948. 962 *pages.* $6.

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ocratic idiom, movingly, effectively, sometimes humorously. The result, which is as American as "The Gathering Storm" is British, is of equal significance. For as a behind-the-scenes chronicle of the appalling global happenings of our times, and of the men who have had to make those terrible and great decisions which have charted our individual lives and shaped the world's present and future, Mr. Sherwood's book is as invaluable as Mr. Churchill's.

Here, in one long but endlessly exciting volume, is at once the vast sweep of major events and the day-to-day trivia which lie behind, and color, them. Here is Clio with her hair up and her hair down. Here are the eye-witnesses and the principals saying off and on the record what has not hitherto been revealed. Here is the whole bulging cast of recent history—of the nation in the first days of the New Deal and the WPA years when Harry Hopkins was more spendthrift with other people's millions than any Brewster has ever been with his own. Here, too, and in far greater detail, are the nation and the world when this same Harry Hopkins, lion-brave, desperately ill, and by then selfless in his ambitions, had risen to the test of tremendous times and soared to dimensions which even his enemies have had to admit were heroic. Here are the records of two ill men who were determined to make a sick world well. Here are the cheers and smears of high office. Here are the crowds, and here is the loneliness, of leadership. Here are Roosevelt, Churchill, Stalin, and the rest of the stars at their most stellar as well as at their most human.

Here, in short, is the palace *with* the alcove, the glorious with the tawdry, the laughable with the tragic, the epic with the personal, and the good with the bad. Moreover, it is all set forth so unpretentiously, in sentences so unadorned, that the uncommon skill of its telling and the herculean labor represented by its tireless and honest research pass all but unnoticed. Make no mistake about it, however; the skill is there. It is present on every modest page, anxious as it may be not to call attention to itself. It is there, and so is something else. I mean the spirit lying behind and informing Mr. Sherwood's book. This proves as big as were the days with which Mr. Sherwood deals.

I do not propose to review Mr. Sherwood's volume in detail. I have no excuse for doing so. It speaks for itself. Furthermore, it has already been spoken for eloquently and at length in these pages by Elmer Davis. Mr. Davis's was a brilliant article, authoritative, illuminating, and all-

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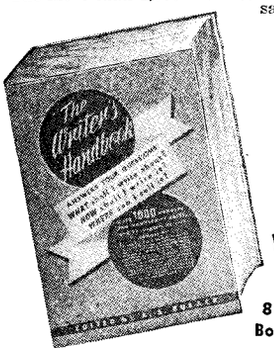

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inclusive save in one minor respect. My suspicion is that Mr. Davis gave too much credit to Mr. Sherwood's being a playwright when explaining the vividness of his characterizations and the sweep of his narrative. I notice that in their admirable reviews Henry Steele Commager in the *Times* and Joseph Barnes and Lewis Gannett in the *Herald Tribune* have hinted at the same explanation.

Undoubtedly, Mr. Sherwood's being a dramatist, and an able one, has helped him. It guarantees that he has a sense of scene and that crises are his affair. It means that he has an eye for those unintended revelations which people are not aware they are making about themselves. It means that he sees the significant details of a setting and that human speech loses none of its pungency in his reproduction of it. Undoubtedly, too, Mr. Sherwood's "Roosevelt and Hopkins" is his finest drama and the most titanic in scale he has so far written. Yet, though the instincts and training of a playwright may be definite aids to the work of a colorful historian, the mere fact that Mr. Sherwood is a dramatist does not explain his success as a negotiator of either prose or history.

The majority of contemporary playwrights, including those who excel at the theatre's elliptical form, produce only the thinnest porridge when they turn to undramatic prose. Shaw is, of course, the glorious and blinding exception. He is an exception in this as in all things. Nonetheless, a strange and stubborn truth remains. It is especially true of our present-day American dramatists. In spite of the number of them that have conquered the telegraphy which is dialogue, Thornton Wilder, Maxwell Anderson, Irwin Shaw, Philip Barry, William Saroyan, Elmer Rice, S. N. Behrman, Paul Green, and Mr. Sherwood are among the few who have also been able to sustain straight prose. Most of our dramatists, even the outstanding ones, when they turn to non-dramatic prose are apt to be as awkward and skilless as is Eugene O'Neill or as Tennessee Williams showed himself to be in an article he contributed recently to the Sunday *Times*. Perhaps this is why so few of them ever venture to have their say in prefaces.

Mr. Sherwood is different. Otherwise Mr. Roosevelt would not have relied upon him as one of the men called in to help him write some of his most pivotal speeches. Anyone who, in the old pre-Lucean days of *Life*, read Mr. Sherwood when he opened up the continent for motion-picture criticism in this country, must remember the ease, sparkle, and force of his reviews. Certainly, anyone who

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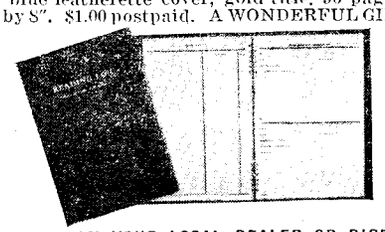

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has read the prefaces with which Mr. Sherwood has seen fit from time to time to accompany his printed plays must be gratefully aware of the vitality, integrity, and charm of his prose. Whatever one may have thought of this or that of his plays (although I have admired some of them immensely, I cannot pretend to have admired them all, and certainly not equally), Mr. Sherwood's prefaces have stood in a class by themselves. No other American dramatist has approached him in this field.

Remembering how fine and personal these prefaces were, I reread them on finishing Mr. Sherwood's book. My hope was, of course, that they would supply me with some clues as to Mr. Sherwood's subsequent evolution and prepare me for the man who has grown so grandly with the measuring years. I was not disappointed. The prefaces did offer some explanation. But interesting and unveiling as they are, they did not go the whole way. How could they? The advance is too great that Mr. Sherwood has made in now being as completely at home with the most intricate of world events as he has long been in his writing for the stage and screen.

Assuredly, it is a giant's march from such a farce-comedy as "The Road to Rome" (some meanie at the time dubbed Mr. Sherwood "Shaw in short pants") to the Homeric scale of "Roosevelt and Hopkins." I doubt if in the theatre's long history any playwright has ever been so close to great events as Mr. Sherwood was or has turned with his success from make-believe to the most colossal of realities. You may name Machiavelli, Sheridan, or that Bacon some die-hards are willing to contend was Shakespeare's stand-in, as dramatists who also figured on a scene larger than the stage. But the affairs they dealt with were, you must admit, sissy-stuff compared to the Rand-McNally scale of history at which Mr. Sherwood occupied a ringside seat.

I find that Mr. Sherwood in his preface to "The Road to Rome" introduced his "dramatization of a guess" about the purely fictitious wife of Fabius Maximus with a serious and able historical sketch of Hannibal's life and times. In the course of this essay, he confessed—and this can now be taken as prophetic—that he saw "no earthly reason why history should continue to be chastely academic and formidably dull."

For "Waterloo Bridge," a worthy failure, Mr. Sherwood wrote a preface containing an unforgettable description of London during World War I. This is a description which must have come as often to his mind in London during World War II as I know it came to mine. In his preface to so gay, yet nostalgic, a comedy as "Reunion in Vienna," Mr. Sherwood indicated what was happening within him. At what was for him a supposedly comfortable moment (1931), he was writing from a deep inner despair. Even then he was alert to what was going on outside the petty, though fascinating, duchy of the stage. As long ago as "Acropolis" (1933), he saw the menacing parallel between the Periclean Age, threatened by Sparta's totalitarianism and what was occurring in Hitler's Europe.

In "The Petrified Forest" (1934) his hero spoke sadly for the vanishing race of intellectuals. "Brains without purpose," said he of them. "Noise without sound. Shape without substance." The international gangsters were by then taking over. Mr. Sherwood, however, was an intellectual who found himself early—very early. He was never fooled by what Hitler and Mussolini would ultimately mean. "Idiot's Delight" made this clear. "It was completely American," says Mr. Sherwood, "in that it represented a compound of black pessimism and desperate optimism, of chaos and jazz." Although written at a time (1936) when all of us hoped for peace, it was as "violently anti-Fascist" as it was "definitely anti-war."

Thereafter, further events and realizations intruded on Mr. Sherwood's thinking and he wrote "There Shall Be No Night" (1940). His preface in this instance was a frank autobiographical reconsideration of his career and shifting attitudes. It was the statement of a man who had ceased to be anti-war and come to realize sorrowfully that the time for

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action was at hand. The one-time debunker was prepared to turn doer. His negative beliefs had become flamingly positive. The whole early development of Mr. Sherwood is set forth in that preface. It is the wavering record of so many of us in the in-between years. With this difference. As a seismograph Mr. Sherwood is far more sensitive than most.

Mr. Sherwood had come back, internationally-minded and a war-hater, from the first war in which he had served in the Canadian Black Watch and been gassed. He was pro-League in those days, or at least for some kind of English-speaking union. This lasted briefly. Until 1919, as a matter of fact, when he was persuaded by George Harvey's writings that the League was futile. In 1920, Mr. Sherwood confesses "with deep shame" he cast his first vote as an American citizen for Warren Harding, thus doing his "bit in the great betrayal." In 1926 he wrote his first play, "The Road to Rome," because he had heard it said that, if a man does not write his first play by thirty, he will never write it. Mr. Sherwood was nearly thirty.

Since then, and until the second war, though the theatre was the center of his life, Mr. Sherwood's interests have never been limited to it. This is why, particularly in the light of his subsequent activities on the William Allen White Committee, with Mr. Roosevelt, as overseas director of the OWI, and on dangerous wartime missions the world over, it seems at once inadequate and inaccurate to ascribe the excellences of his "Roosevelt and Hopkins" merely to the fact that Mr. Sherwood is a dramatist. He is the dramatist he is because of the man he is, and the historian he has become because of the man he has grown into.

It would be encouraging to believe that many other Americans, during these same desperate years, have developed under their testing as Mr. Sherwood has developed under his. I can think of no one in his profession, and few outside of it, who have been more selfless and courageous in their service to their country than Mr. Sherwood has been, or who have achieved a more enlightened understanding of what is finest and most beckoning in the democratic credo. It is not Mr. Sherwood's distinguished dramatic talents which have made him so capable an historian. Nor is it merely his writing gifts. It is the largeness of his mind and spirit. If Mr. Sherwood resembles Lincoln in his towering gauntness, the real resemblance comes from within. Some of the precious Lincoln stuff is in him.

—JOHN MASON BROWN.

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THE ROMANTIC ROUTE TO DIVORCE

(Continued from page 10)

logue will thus be substituted for the double narcissistic revery. And in this spoken agreement will reappear considerations of social position, material wealth, education, aptitude, character, aims in life, etc., which romance was inclined to underestimate and to neglect out of an excess enthusiasm.

A second factor in the decadence of romance is its commercialization. We have seen that it is the characteristic of passion to glory in the revolt against the pragmatic and tyrannical dogma of society and morality and, more especially, against dogmatic hypotheses of the inner life. But passion loses its intimate urge when it is advertised on every magazine page and at every step along the street. We have arrived at the day when romance, far from being an exception, deliciously interesting in its torment, is diminished to the category of the expected and conformistic. The young man who is not in love tries to hide his disturbing peculiarity from his comrades; he wonders what could be the matter with him that he is not like everyone else, that is to say, like the movies and the short stories which serve as the models for his generation.

But even those very models begin to change. The serious and creative literature of the past few decades possesses little significance or none at all so far as the great love story is concerned and more and more delegates that aspect to the so-called best sellers. The Hollywood pattern of requiring love interest at any cost in any film—even in an atomic-bomb documentation — undergoes multiple attacks. A bitter, cynical, or simply realistic conclusion is already replacing in many scripts the necessary happy ending of former days. It is possible that this tendency will assert itself even more forcefully in the years to come—a tendency which must inevitably influence our mores. For romance, itself an excellent literary theme, contaminated literature with its trick pattern long before the film industry arrogated it unto itself. La Rouchefoucauld wondered, *"Combién d'hommes seraient amoureux s'ils n'avaient jamais entendu parles d'amour?"* We, too, can wonder how many men would have the idea of falling in love if they had not heard it spoken about.

What can we do to hasten the evolution that is weakening the romantic tradition? To attack it from the moral standpoint would be an error, since romance attracts precisely because in it lies some ostensible culpability and it disappears when it is universally acclaimed. We should succeed in limiting its dangers much more adequately by simply pointing out to young people that, valuable though it is, romance is nevertheless by its very nature incapable of establishing a durable marriage, and that it is not an act of courage but one of absurdity to marry someone forever because of a fever that endures for two months. We should do well to be much less censorious in relation to the novels and films which are indecent and reprehensible from the viewpoint of puritanism than in relation to those which depict romance as the ecstatic, supreme intoxication. And we should do well also to demand of our writers that they abandon their triangle for a time and depict a modern type of marriage founded not only on love and the dubious reality of two dreams but also on the sworn allegiance of two equal personalities.

We can act in the moral field only by changing or reversing certain standards of judgment and by reintroducing into the present moral code styles of "what is done" and "what is not done." Freud did much in authorizing us to speak of the subconscious and of sex. The troubadours offered much in putting *joy d'amor* in style. The cinema and mediocre literature are still at work perpetuating the fashion of romance even though it has actually been condemned by a new social realism. So, too, those who write and speak in our day can do equally well by formulating the values which are found to correspond to that new social realism while abrogating the illusion of romanticism. They can help by showing that such values as sworn fidelity, practical alliance, the very adventure of a project undertaken in common and at all risks, a mutual purpose—completely apart from what Proust calls the intermittent heart, and apart from the play of emotions which come and go like the clouds—are the true pattern of the century; they can portray their excellence and perhaps even their heroic qualities.

Denis de Rougemont, Swiss-born novelist and author of the widely-discussed "Love in the Western World," is now living in France. His article, translated from the French by J. Robert Loy, will be published by Harper next spring as part of a symposium on "The Family: Its Functions and Destiny," Volume V of the Science of Culture Series, edited by Ruth Nanda Anshen.

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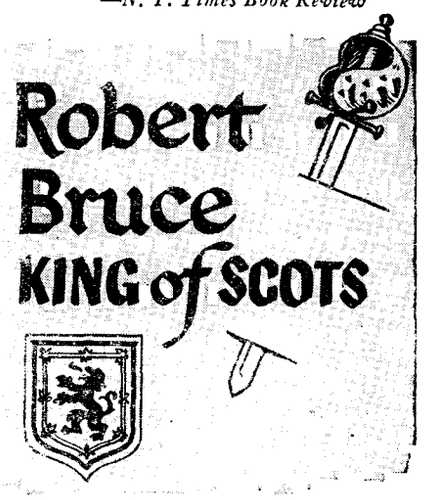

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IDEAS ON FILM

Eyewitnessing the World of the 16 mm. Motion Picture

Children in Wonderland?

"CHILDREN Learning by Experience," a film reviewed on page 63, contains a sequence showing children watching a movie. The audience never sees what they are seeing, but in the concentrated faces, the sudden bursts of laughter, the convulsive movements of shock and fear, one can follow the film almost as clearly as on the screen itself. These children are taking part so vividly in the shadow-life of the movie world that they are truly learning by experience—whether from the old Charlie Chaplin comedies, the Westerns, the Walt Disney cartoons, or the mysteries and slick thrillers provided for their parents' entertainment. "Let's go to the movies" begins to be heard from the four-year-olds, and soon becomes an irresistible clamor. The influence grows stronger daily. But of what kind is it? What sort of mark does it leave?

The most striking and obvious fact is that, in the theatres, almost all children see films, but almost no films are made for children. The morning shows for kids are a hodge-podge of old movies—cartoons that the renter can pick up cheaply, yesterday's Grade B Westerns, a faded novelty or two. No imagination, no real sense of children's needs. Innocuous stuff mostly—but there is one class of film which has changed subtly since the parent was himself a child. The cartoon used to be a window into a beguiling and delightful world of fantasy where flowers and trees stretched their limbs, skeletons rattled and danced, and a whole magic ark of animals came to life and talked and played before our eyes. Today's cartoon is very different. The animals still abound, but they are no more than masks for human characters so violent and crude that they couldn't even be put on the screen in their natural form. More violence and trickery is packed into ten minutes of cartoon than into ninety minutes of feature film. From Bugs Bunny downwards—and it is significant that he has long supplanted Walt Disney's characters in popular esteem—the moral is always the same: if you can't trick the world into doing what you want, you'll surely get left behind.

Thus the frustrations and strife of the parents' world are visited upon the child, and the child learns to think of them as part of the life he must admire and conform to. As surely as the comics—and with the added force of life and movement—today's film cartoon implants a ferociously distorted picture in children's minds.

Cartoon or Western or novelty—movie theatres invite the children in but don't satisfy their real needs. In England an excellent start has been made towards filling these needs. Two children's movie clubs have been formed under the sponsorship of the industry itself, with branches all over the country and an enrolment of scores of thousands. Using the theatres in the mornings, when they would normally be closed, these clubs present programs that have been specially selected by a panel representative of teachers, church groups, social workers, and parents. But the aim is not educational in any limited sense; the programs are put on for the children's entertainment and enjoyment, and the viewing panel is there simply to see that the elements are balanced: adventure and sport, fantasy, comedy, and some sense of the broad world.

Hand in hand with this activity goes a lively production of new films for children—films like the Australian "Bush Christmas," which languished here because of the lack of specialized children's distribution, and the charming Canadian fantasy "The Boy Who Stopped Niagara."

Here is an opportunity for one of the major Hollywood distributors to organize children's film clubs, sponsoring production and planning distribution, even to begin with at a financial loss. The movie industry does a great deal of prating about how it discharges its responsibilities of good citizenship. This is a chance for a little practical doing.

And in giving the children a break, the industry would also be investing in its own future. It may even now be riding for a fall, when its patrons prefer to stay at home and look at television, leaving the theatres half empty.

Despite the discouraging attitude of the theatres, films for children are being made, and made in increasing numbers in 16mm., as this week's FILM FORUM bears witness. Enterprising producers are discovering that it is not hard to put together a simple adventure or animal story on the screen, and sell it in sufficient numbers to earn back an adequate return. Here is a magnificent chance for the amateur who wants to turn professional movie-maker, or would simply like to get back the cost of his summer or winter vacation. A few evenings chewing a pencil and picking out a good adventure story woven around children and animals should result in a script which is easy to shoot with a 16mm. camera and the resources of the family, and can be sold at a profit to a company which will add sound and undertake distribution. It is economical production and shrewd promotion of this kind which will put children's films on their feet outside the theatres.

EVEN in this children's utopia we have pictured, the children aren't going to get everything their own way. For while they are watching the world through a lens, their parents are watching *them* too. Ever since Arnold Gesell turned his concealed cameras onto the children at the Yale Clinic, the camera eye has been revealing child behavior as something seldom suspected by doting parents. It is not the trained psychologist only who will gaze with interest at the look of pure rapture on a child's face as it makes some completely incomprehensible discovery about the world around it—or the sullen defiance with which it regards its mother when she tries to show off its talents before a visitor. A whole range of films, almost all of them produced during the last three years, has enabled parents and teachers to see something of what goes on in the child's mind, and to see it apart from the emotional involvement which fogs the actual incident.

Films for children, films for parents—it is easy to see which will predominate in a world of adults. If someone, however, were to try to see things through the lens of a child's eye—like that ardent photographer Lewis Carroll—he might find something a little more interesting than the world of stupidity, violence, and greed which we grown-ups have created on the movie screen.

—RAYMOND SPOTTISWOODE,
Editor, IDEAS ON FILM.

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16 mm. *Arthur Mayer, well known to New Yorkers as the owner of the Rialto Theatre, has recently been appointed head of the Army Film Unit in the United States zone of Germany. As supervisor of the Motion Picture Association's "Pilot Project" for educational films (see SRL's "Teaching Films Survey," Aug. 14) he became interested in 16mm. distribution, and discusses in this article one proposal for increasing the production of the film of ideas.*

Documentary Dilemma

SOME years ago I wrote a plaintive piece entitled "Is There a Documentary in the House?" The answer was, of course, in the negative. At that time a leading educator could say, "The only picture I ever saw worth my time was one on relativity—and they paid me to see that." A typical small-town exhibitor could decline to play documentaries in his theatre because "folks around here are accustomed to pictures on fillum and wouldn't like 'em no other way."

We have escaped from those exclusively escapist days, but except in the urgency of wartime, little water has passed over the documentary dam, although a large body of it has accumulated in a muddy pond above the movie mill. It is muddy with wasted motion, conflicting currents, and periodical upheavals. There is no central, reliable source of information about what pictures are being planned and what pictures are being produced. At one time, for instance, there were seven different pictures being produced by seven different government agencies to make seven different versions of how to swim. There is today no Federal Government film service and it will shortly even be impossible to obtain a current report on the state of Government picture activity. The governments of other countries have no one to whom they can turn for assistance in trying to make contact in the U.S. with the production, planning, and distribution of fact films. The most shocking omission of all, from the point of view of those who turned to documentary because they recognized its value as a creator of international understanding and good-will, is the fact that the United Nations itself has no methods of conveying its needs to the makers of films or their sponsors, and no way of making use of the American documentary film movement as a whole.

—From "The Little Ballerina."

"Almost all children see films, but almost no films are made for children."

We find today a plethora of organizations calculated to do everything about documentary films except to get them intelligently planned and financed, competently produced, and effectively distributed. There are available funds from Government sources, big business, civic, philanthropic, and educational groups, but these funds are not now channeled to fertilize the educational and social projects of film-planners. There are potential backers of documentaries in every walk of life who want to use the medium and who recognize its potential usefulness but whose actual experiences in their ventures with it have proved frustrating. There are competent producers whose best energies are being dissipated in the futile and unrealistic pursuit of production money when they should be concentrating their creative efforts in the art of film making. There are nationwide audiences which have far too often been on the receiving end of a disappointing progression of unrelated and often second-rate shows. The continued existence of these audiences, however, is a convincing proof of the extent to which they could grow.

Obviously, what is needed today is an over-all documentary film service conducted on a nonprofit basis and financed in its inception by a few of

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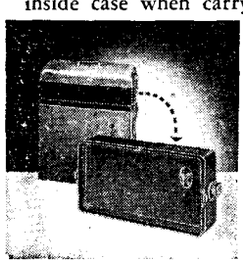

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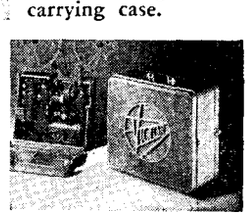

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the major foundations. Within a few years it could easily be self-supporting. Such a service would have three basic functions: planning and financing programs, supervising production when required, and rationalizing distribution. It would help to bring into being the hundreds of good films which could be made in this country if any responsible agency existed in which educational authority, sponsorship, and audiences could place confidence. It would be an invaluable asset to the Army Department, which for the third successive year has been voted an appropriation by Congress of $800,000 for the production of documentary films for the conquered countries. The two previous appropriations have never been utilized and without wise counsel there is a grave danger that a similar fate may overtake the third. It would in no way conflict with the existing valuable organizations which are already functioning in the documentary field. The Educational Film Library Association speaks for the educational film libraries. But to whom does it speak when it uncovers a need? The Film Council of America is speaking more and more for the general lay audience, the heterogeneous community groups who use films, but where can it turn for stimulation of new production? The American Council on Education Motion Picture Project studies and plans and even writes scripts of films considered educationally desirable, but who takes the scripts in hand and goes out and finds the funds to make them into films? The American Library Association speaks for its thousands of members who are plotting a course in the visual media, but what influence does it wield in the development of new plans for production today?

In the cauldron of chaos there are brewing today films on music, the history and the appreciation of art, inter-cultural relations, foreign trade, child health, and the natural sciences. The United Nations requires films on such a multiplicity of subjects that I hesitate to mention only a few, such as the planning and utilization of resources in a river valley system, impending world shortages of food and fuel, the unification of electrical resources for the nations of Europe. Individual producers are grappling with similar problems. Philip Reagan, for instance, is seeking to produce a film on world government; Julien Bryan plans a series on the peoples of the world, and Robert Flaherty, fresh from the triumph of "Louisiana Story," dreams another of his heart-warming interpretations of the communion of man and nature. These projects would be facilitated by a central service which would work with them and help to secure the authority and needed funds.

No films must be planned, financed, or produced unless a rational approach can be made to their distribution. Failure to do so is as shortsighted as to build a house equipped with electrical and plumbing facilities 100 miles from the nearest supply of electric power and running water. Unfortunately, most of the creative enthusiasm for documentaries has come from producers who have little knowledge and even less interest in the how's and why's of distribution. Non-curriculum films dealing with current information, to be effective, must reach their audience and perform their major function in a period of two or three years. New patterns of distribution are beginning to emerge and they must be worked out and worked with. Major distribution channels for 16mm. films, such as United World and MGM-International, are now developing. Road shows and film programming are being effectively demonstrated by the alert Film Program Services. Ultimately, the public library will be as competent a center of information and service in the visual media as it is now in the printed word. Above all, I believe that under the guidance of a central, responsible nonprofit service such as I have suggested, individual producers and sponsors, without sacrificing their artistic or intellectual integrity, can unite in a kind of documentary United Artists for the effective release and exploitation of their product. Documentaries have, as they say, come of age. Now they need what the old Jews used to call a "shatchen" to see that they are properly introduced and profitably affianced to their long expectant and ardent audience.—ARTHUR MAYER.

Film Bookshelf

WINCHESTER'S SCREEN ENCYCLOPEDIA. *Winchester Publications Ltd.* 21 *s.* (*about* $5.50). *Consult* SRL *on availability in U. S.*

This is the most comprehensive work on the British film, comparable in most respects to the annual yearbooks published in this country by *Film Daily* and *The Motion Picture Herald.*

It is divided into eight sections: "Films in Great Britain" (a complete survey of past achievements and future trends), fully documented. Also included is an analysis of the J. Arthur Rank organization. The serious student of film may wish to weigh the conclusions of the latter with those of Frederick Mullally, whose invective essay "Films, an Alternative to Rank" was published by the Socialist Book Centre, Ltd., 158 Strand, London, W. C. 2.). "Who's Who in Films" (biographical data of all important world film personnel). "Stars and Their Public" (slight articles, for the pseudo-intellectual). "The Making of Films" (production data). "Film Music." "The Documentary Film." "The 'Specialized' Cinema (Foreign films, 16mm., Film Societies, etc.).

"Children at the Cinema" is the concluding part of the volume, and is perhaps the most noteworthy. It contains an excellent report on films produced specifically for young people's entertainment. Those shown are not merely films that are innocuous, but films that are "good" for them, in the same sense that first-class children's books are "good" for their readers. Also in this section is Renée Marcousé's article "Films as an Aid to Teaching" and the Bernstein Questionnaire for Children. In 1947, for the first time in British film history, child audiences were invited to answer a questionnaire about their likes and dislikes at the cinema. The survey was addressed to 50,000 children between seven and fifteen years who attend the Saturday morning children's matinees. The voting showed that decisions are largely influenced by the stars and films they see at ordinary performances as well as at their special matinees. For example, at the top of the list were "Black Arrow" and "Flash Gordon Conquers the Universe"; these are both serials. As for love scenes, nineteen per cent of the boys and sixty-six per cent of the girls liked them. Most striking is that one in four of the seven-year-old boys liked them, while the eleven-year-old boys liked them least. Also of interest is that newsreels were liked by seventy-six per cent of the boys and only sixty-one per cent of the girls; the statistics also prove that interest increases as children grow older.

Many studies have been made of the effects of motion pictures on children, and we shall be glad to send such lists upon request. This work is being carried on by the United Parents Assn., Children's Film Library Division of the Motion Picture Assn., and National Board of Review.

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The Film Forum

FILMS FOR AND ABOUT CHILDREN — *The Saturday Review's* Weekly Guide to Selected 16mm. Sound Films.

EDITOR'S NOTE: *United World Films is distributing, on 16mm., the films made in England specifically for young people (see book review elsewhere in* IDEAS ON FILM*). In the UW list are included about ten features, a half dozen short stories, two travelogues, many nature shorts, cartoons —in black and white, and color, and a five-episode serial.*

These films have just reached our shores and are being prepared for general release before Christmas; they will be reviewed in future instalments of THE FILM FORUM.

Young America Films, producers and distributors of educational films, has pioneered in developing a group of films designed for children in the primary grades. Some of their titles include: "Adventuring Pups," "Care of Art Materials," "The Curious Coati," "The Flow of Electricity," "How Animals Defend Themselves," "How Animals Eat," "How Animals Move," "Judy Learns About Milk," "Magnets," "The Meaning of Percentage," "Parts of Things" (fractions), etc. In future issues of THE FILM FORUM *the better films in this group will be reviewed.*

FIDDLE-DE-DEE, an abstract color film by Norman MacLaren. National Film Board of Canada. Available from International Film Bureau, 6 No. Michigan Ave., Chicago 1, Ill., or 15 Park Row, New York, N. Y. (4 min.).

This musical cocktail is guaranteed not to leave even the youngest cinemaniac with a hangover. In dazzling movement and color, to the tune of "Listen to the Mocking Bird," hand-painted bands and spots play in miraculous synchronism across the screen, dancing and scattering to every intricate rhythm of the violin. The film is definitely habit-forming, but being delightfully devoid of meaning, it will make everyone happy from two years upwards.

YOUR CHILDREN AND YOU (31 min.), YOUR CHILDREN'S EYES (20 min.), SLEEP (23 min.), TEETH (14 min.), MEALS (14 min.), EARS (15 min.). A continuing series of films produced for the British Ministry of Health by Realist Film Unit, England. Distributed by British Information Services. Consult *SRL* for nearest source.

This series stands out among studies of children for its simple and human approach. Its theme is "Children Are People"—people with their own valid ways of thinking and looking at things. The smart young mother wheels out her infant son in the baby carriage, but all *he* sees is a... uninteresting expanse of stomach bobbing up and down and blocking his view. No wonder he cries, and she gets miffed. This is only one of the many imaginative touches in "Your Children and You," which alternately adopts the child's and the parent's camera viewpoint. Very informally, and with a welcome absence of technical jargon, this film takes up many of the preadolescent problems which worry the family: play, discipline, clean habits, meals, sleep, and childhood fears.

The rest of the series fills out these subjects. "Eyes" explains the mechanism of seeing by a series of amusing blackboard diagrams easily understood by children. It especially stresses the problem of squinting, and the serious consequences which may follow neglect of this condition. "Sleep," a really remarkable film, is pure poetry as well as sound common sense. Explaining the psychological background of anxiety and fear, it uses imagery which is valid for the psychoanalyst and intelligible to the ordinary person. "Ears" explains the mechanism of hearing with admirable clearness, and shows how diseases of the respiratory tract may lead to deafness if treatment is neglected. "Teeth," the least interestingly presented of the series, shows in a very graphic sequence just how children should and shouldn't brush their teeth. "Meals" stresses the need for color and variety in feeding, and explains some of the conflicts which may grow up between mother and child. The importance of regular hours for mealtime is pointed up by a very charming clock sequence.

Throughout these films, every parent will find himself saying, "If only I had really stuck to that . . .," or, "Now I know why he seemed so unhappy then. . . ." They all should be widely seen.

For information about the purchase or rental of any films, please write to Film Department, The Saturday Review, 25 West 45th Street, New York 19, N. Y.

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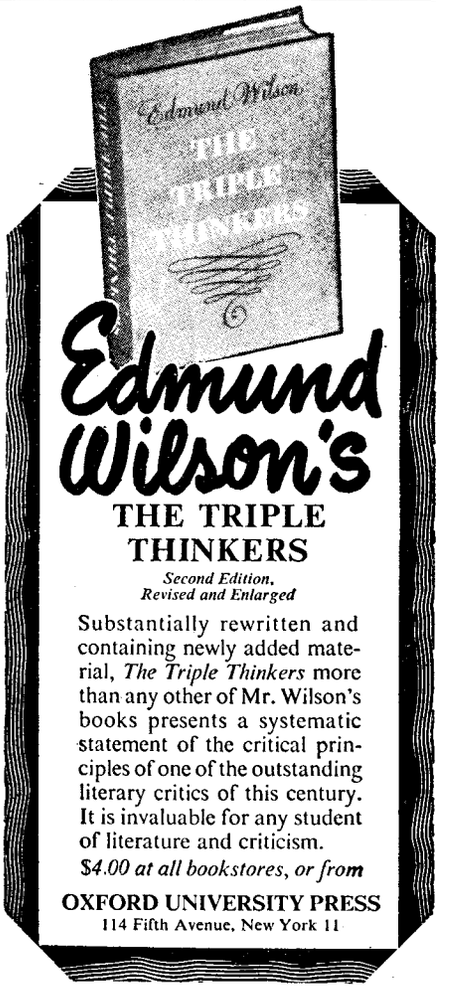

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The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING *Recording Technique Surface*		PERFORMANCE AND CONTENTS

NOTE: As ban's-end approaches, the big companies indiscriminately unload mountains of hoarded recordings, mostly top quality; this column is swamped (over forty albums waiting). No space for articles, but will try to hit high spots and catch up in time for Christmas. Phew!—EDWARD TATNALL CANBY.

MAJOR NOVELTIES

STRAUSS, ELEKTRA (FINAL SCENE) 1909. Royal Philharmonic Orch., chorus, soloists; Beecham. RCA Victor DM 1247 (4).	At last—the singers are too strong (this opera noted for voices drowned by huge orch.)! Tubby but big recording, perfect for music. Some voices buzz, blast; most very clear. The bigger your machine the better.	A	Enormous orch., blood-curdling shrieks, Valkyrie howls, hair-raising in 1909, astonishingly Wagnerian now—and so dated, esp. the horror scenes! Still, *extraordinarily* powerful music in super-Germanic performance. A notable album.
GENESIS SUITE. (SHILKRET, TANSMAN, MILHAUD, CASTEL - NUOVA - TEDESCO, TOCH, STRAVINSKY, SCHOENBERG.) Chorus, Janssen Symphony of L. A. Edw. Arnold, narr. Artist JS 10 (5).	Excellent job in West-Coast manner; dry, dead acoustics, very sharp detail, quite wide tonal range. Arnold recorded too loudly, heavy for some music, but much music is minus narrator.	A—	A novel plan: Bible story set in movie-radio technique, each section by diff. leading composer. Some of this is music of major importance; surprising dram. continuity, considering radically diff. styles. Well-performed exc. chorus.
ARIAS BY ISOBEL BAILLIE, with Hallé Orch., City of Birmingham Orch., etc. Columbia MM 780 (4).	Evidently recordings made at various times, best are with City of Birmingham Orch. Hallé recordings bit dull, diction unclear. All are presentable.	A	The incomparably pure voice (Messiah, Elijah recordings) in Bach, Handel, Haydn, done in British oratorio manner (big orch. much echo). Best items: Bach, "My Heart Ever Faithful," Handel, "Let the Bright Seraphim Sound."

OUT-OF-THE-WAY SINGLES

BOYCE, SONG OF MOMUS TO MARS; V. WILLIAMS, ORPHEUS WITH HIS LUTE. Roy Henderson, bar. Decca London M. 583 (1 10").	Interesting effect: voice very close-to, but not loud nor tubby. Diction extremely clear. Good balance.	A	A surprising baritone, British style, light, accurate; every word clear. May give you new idea of male singing possibilities. Boyce is a fine humorous aria, 18th c. style.
PURCELL, FOUR SONGS. Astra Desmond, Contralto. Decca London K. 1397 (1).	Excellent vocal recording. Good balance, though piano sounds a bit in background acoustically.	A	Unaffected, accurate British-style singing of 4 fine Purcell items, well contrasted. Indiff. piano.
BUXTEHUDE, APERITE MIHI. (Cantata). Aksel Schiotz, Else Sigfuss, H. Norgaard; instr. ensemble. RCA Victor 12-0553 (1).	Nicely balanced, good liveness, sharp edge to strings—adequately wide range. European recordings.	A	The notable Schiotz in ensemble work, and a fine job. Reminiscent of Boulanger's Monteverdi album, but a softer touch. Authentic performance, as written.
MOZART, IMPRESARIO, IDOMINEO OVERTURES. Nat. Symphony (Engl.) Boyd Neel. Decca London K. 1410 (1).	Big resonance, impression of large orch. in large hall. Not good for Mozart, though many will like the sound.	A	Good playing of two not-so-familiar Mozart overtures. Orch. sounds far too big; may simply be acoustics. Better, semi-chamber style.

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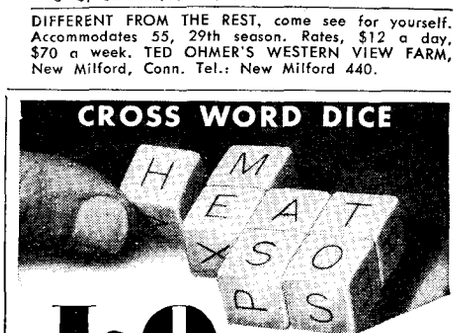

I·QUBES

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DOUBLE-CROSTIC No. 764

Reg. U. S. Patent Office

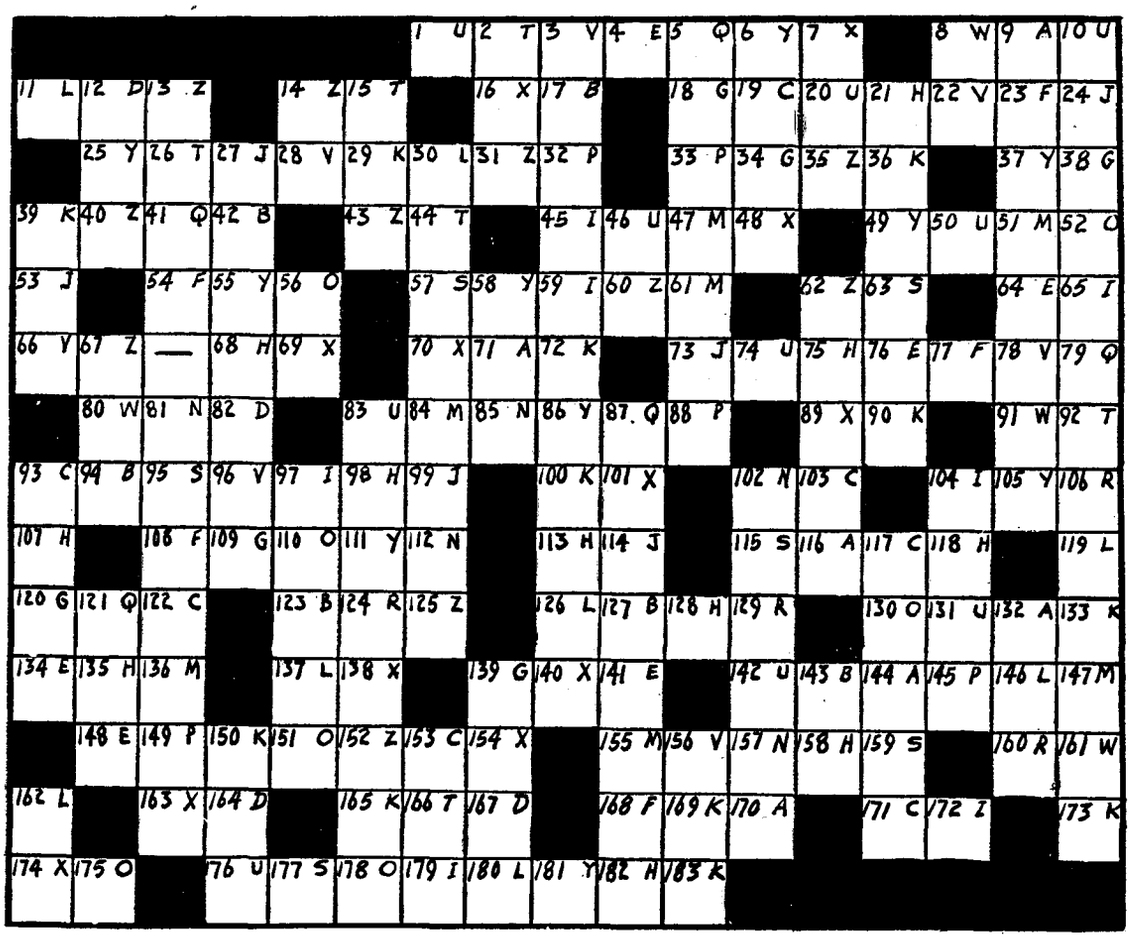
By Elizabeth S. Kingsley

DEFINITIONS	WORDS
A. Justice, U. S. Supreme Court (1890—).	132 116 9 144 71 170
B. Fat or grease, esp. of pigs or of geese.	123 143 94 17 42 127
C. American lawyer and poet (war lyrics in the Southern cause; 1825-87).	122 103 93 19 171 153 117
D. Indian hemp used to produce languor, etc. (Var. sp.).	12 82 167 164
E. A special group as distinguished from the masses (2 words).	76 4 134 64 141 148
F. Of a vessel, to dock.	168 77 108 23 54
G. Ancestral.	38 120 34 139 18 109
H. Within a small compass or limit (3 words).	182 118 75 158 68 113 107 21 98 128 135
I. Sturdy and thickset young beasts (Australia).	172 65 59 104 179 97 45
J. Suggesting a dense growth of trees.	73 114 27 99 24 53
K. Forces or lets out of the proper vessels or arteries; as, blood.	36 183 173 29 169 39 150 90 100 165 72 133
L. American woman novelist (1857-1948; "The Conqueror").	11 162 126 30 146 137 119 180
M. In general, begins (2 words; golf).	147 84 51 61 47 155 136
N. A low-lying meadow by the side of a river (Scot. and N. of Eng.).	102 85 157 112 81
O. Birthplace in England of John Wesley.	175 178 56 110 52 151 130
P. Falls back, as a line of battle.	88 145 149 33 32
Q. One of the Hours, goddess of peace (Gr. myth.).	5 79 87 41 121
R. The bullfinch (Local Eng. and Scot.).	124 160 129 106
S. Gained ascendancy over.	115 63 57 177 95 159
T. American Rev. War leader; signer, Declaration of Independence (1742-90; b. Boston).	166 44 2 15 92 26
U. Confirmed in a habit or practice.	131 1 50 142 46 10 83 176 20 74
V. Persons who play a subordinate role to some principal (slang).	66 3 156 22 28 78 96
W. American writer formerly Wyoming cattle rancher (1882—).	8 161 91 80
X. A manuscript, slab, etc., inscribed on both back and front.	163 69 89 101 70 174 138 7 154 16 48 140
Y. Generous, munificent (comp.)	105 25 49 111 37 58 6 86 55 181
Z. To yield or submit abjectly (3 words).	35 40 67 13 43 152 60 125 14 31 62

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).



Solution of last week's Double-Crostic will be found on page 58 of this issue.

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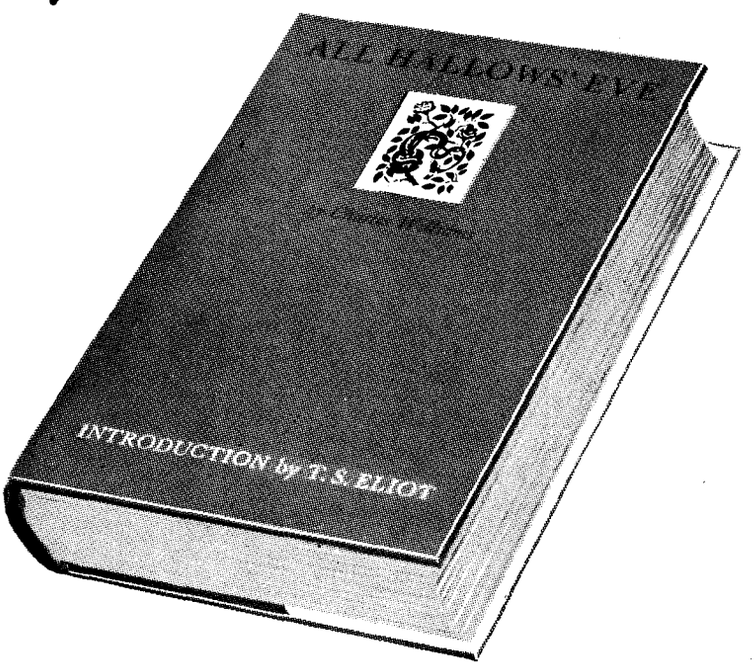
What is the strange power of *ALL HALLOWS' EVE* by Charles Williams?



SUCH rare qualities combine in his work that distinguished writers—among them *T. S. Eliot, C. S. Lewis, Dorothy L. Sayers*—are his devoted admirers.

ALL HALLOWS' EVE *tells of a young bride who goes to meet her husband on a dark night in London. Along the way she realizes that hers is no ordinary journey, that this world has somehow merged with another and that her ultimate destination depends on her power to love.*

T. S. ELIOT says: There are no novels anywhere like his. In the first place, they are good thrillers. They are exciting. In the second place, they are the work of a man who had something very serious to convey. To Charles Williams the supernatural was perfectly natural and the natural was also supernatural. And this peculiarity gave him a profound insight into Good and Evil, into the Heights of Heaven and the Depths of Hell.

C. S. LEWIS says: He is the contemporary from whom I learned most, not any particular truths but what matters more, a whole temper of mind.

DOROTHY L. SAYERS says: He was a man of great beauty of character and of fine and original mind, the influence of whose work is already considerable, and will, I think, prove to be of increasing importance.

You will want to read ALL HALLOWS' EVE *by Charles Williams, the first in a series of his novels to be published in America.*

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